

# THE ETUDE

## *Music Magazine*

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PADEREWSKI PLAYS THE MINUET

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# THE ET Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

Vol. LIII No. 10 • OCTOBER, 1935

## The World of Music

Interesting and Important Items Gleaned in a Constant Watch on  
Happenings and Activities Pertaining to Things Musical Everywhere



HANS  
VON BÜLOW

Furtwängler conducting. Chancellor Hitler sat in the box which was occupied by Wagner's patron and friend, King Ludwig II, on that musically memorable night of June 10, 1865, when royalty and nobility were liberally sprinkled throughout the audience, and the Baroness Cosima von Bülow sat with Wagner, while her husband, Hans von Bülow, conducted.

THE BRITISH MUSIC SOCIETY at Wellington, New Zealand, celebrated, on May 8th, the two hundred and fiftieth anniversary of the birth of the great musical triumvirate, Johann Sebastian Bach, George Frederick Handel and Alessandro Scarlatti, with a program devoted to their works.

AMERICAN COMPOSITIONS on the program for July 4th of the New Music Society of the Royal Academy of Music of London were *Variations for Piano*, by Aaron Copland; *Suite for Oboe and Piano*, by Walter Piston; and a *Suite for Solo Flute*, by Wallingford Riegger.

HANDEL, in a hitherto unpublished drawing, was reproduced in a recent issue of *Music and Letters* of London. It represents the master in company with his favorite singer, known as La Francina; and in a note J. M. Coppersmith points out that this is the only known instance in which there is a portrait of Handel in conjunction with any other person. He also places the date at about 1745.

MRS. GEORGE EDWARDES, widow of the late theatrical manager, and one of the original Savoyards who made seemingly unending history with the Gilbert and Sullivan operatic satires, passed away on July 10th, in London, at the age of seventy-eight.

"FAUST," in full performance, is to be the first production of the Music Guild to produce a play, a story adhering closely to the drama of Goethe, the use of the essential music of Gounod, and the two combined so as to create a dramatic film of an entirely new type, are the promised achievement.

LEON VERREE, of Scranton, Pennsylvania, has been awarded the prize of one hundred dollars offered by the *Diapason*, through the American Guild of Organists, for the best choral prelude on the hymn tune, *St. Anne's*, to which the hymn *O God, Our Help in Ages Past*, is usually sung, and it was selected from one hundred and two manuscripts submitted.

MUSIC AXIOM FOR OCTOBER

Page 568

Music—the joy of Youth, of Middle Life, and of Old Age!

Editor  
JAMES FRANCIS COOKE  
Associate Editor  
EDWARD ELLSWORTH  
HIPSHER

Printed in the  
United States of America



THE WOMAN'S SYMPHONY ORCHESTRA of Chicago, with Ebba Sundstrom conducting, is reported to have drawn the largest attendance—fifty thousand—at any one of the summer symphonic and Band Concerts in Grant Park, South Carolina, and published at New Haven, Connecticut.

"LA JUVÈ," by Halevy, which was first heard on any stage in Paris, on February 23, 1835, had earlier in this season a centenary performance at Budapest, with Fritz Zweig conducting.

THE AUSTIN ORGAN COMPANY, one of the largest, oldest and most respected of the organ building firms of America, is retiring from business, by a vote of the Board of Directors at a meeting on June 17th. The reasons given are both a decline in the demand for organs, due to changes in the moving picture industry, and the desire of the Austin brothers to retire from the responsibilities of a large business.

THE CINCINNATI SYMPHONY ORCHESTRA, with Eugene Goossens conducting, in addition to its usual subscription symphonic series of concerts for the coming season, will give two performances each of "Die Walküre" (in German), "Tannhäuser" (in English), "Tristan and Isolde" (in German), and "Die Meistersinger" (in English). At the Christmas season it will give two performances of the "Messiah," with the University of Cincinnati Orchestra Society; and the full Symphony Orchestra will support three performances of the Monte Carlo Ballet Russe.

"AUNT SIMONA," by Dohnányi, and "The Poacher," by Lortzing, had their American premiere when given early in July by students of the Eastman School of Music. The English translations had been made by Norman Horn and the orchestration transcribed by students of the school.

THE "OLD FAVORITES" returning to popularity is an indication of a reaction from the raucous, rickety jazz that so long has monopolized popular programs. Now we hear our best radio artists singing once again *The Sweetest Story Ever Told*; *Annie Laurie*; *Silver Threads Among the Gold*; and many another favorite of olden years; and this because after all the human heart wants not so much a flare of passion for the moment as a love that knows no bounds of time.

MRS. RUDOLPH SCHIRMER, widow of the late Rudolph Schirmer, former president of the widely known music publishing house of G. Schirmer, Inc., died on July 22nd, in her eightieth year, at her home in New York City. Mrs. Schirmer was a woman of broad human sympathies and a generous promoter of many musical philanthropies.

(Continued on Page 626)

MUSIC STUDY EXALTS LIFE



"OLD MORRISON" OF TRANSYLVANIA COLLEGE, THE FIRST INSTITUTION OF HIGHER LEARNING WEST OF THE ALLEGHENIES

## Music and Football at Transylvania

HERE is a very remarkable letter from an equally remarkable man who says that a radical change was necessary and then had the courage to make that change in defiance of all conventions as well as of popular opinion.

It is from Dr. Arthur Braden, President of Transylvania University, the oldest institution for higher education west of the Alleghenies. It was founded in 1780, as Transylvania College. Washington and John Adams contributed to its endowment fund. Henry Clay was a professor of law there; and Jefferson Davis and many other celebrated men from the South graduated from the institution.

During the Civil War the college was used by the Federal Government, as a military hospital, and naturally for this period it ceased to function in the educational field. However, so important a foundation was not to be neglected. Here were rich traditions, particularly dear to the South, and also one of the most remarkable libraries in America. This has so many rare first editions in beautiful bindings that it is a kind of paradise for the bibliophile. Then it is so rich in early medieval literature that it is a reservoir of research material for many important writers.

About five years ago Dr. Arthur Braden became President of the University. He believed strongly in intra-mural athletics, that is, healthy athletics and sports in which all the students might participate within the college walls, after the Greek ideals, and not merely a few stars or exhibitionists. He had no use for the type of competition which worked up an artificial enthusiasm when a husky ignoramus was given the benefits of a college education and pathetic hero worship because through his brute force as a football player he could upset some other college players for the honor and glory of the alma mater. In other words he thought that, in fairness to its student body and their parents, a college ought to be something more than an altar for the worship of brawn. Dr. Braden is inclined more to the sheepskin of academic achievement than the pigskin of athletic prowess. But you must

read his letter and see just how his ideals worked out. He writes: "During your visit here last spring, I promised to write you a letter giving in some detail the story of the development of music on the Transylvania campus and the effect that this enterprise has had upon the general morale of the institution."

"I came to Transylvania from the presidency of California Christian College, Los Angeles, in the spring of 1930. In the California institution music is a large factor, and naturally so, because Los Angeles is a great musical center. When I arrived in Kentucky, however, I found an entirely different atmosphere and a different attitude to the fine arts. At Transylvania there was a very meager program of music and little or no interest in the program that was being offered. The dominant extracurricular influence on this campus, as on many others, was intercollegiate athletics and particularly intercollegiate football. This situation was demoralizing to the academic and moral and spiritual life of Transylvania. By that I mean the football type of student constituted very largely our academic problem and was a constant menace to the higher moral and spiritual aspirations of the institution. Problems of discipline occupied a very large part of the time of our faculty meetings and also demanded a good deal of my own time and strength. Most of it was among this particular group associated with intercollegiate football."

"In 1931 we inaugurated the present musical program on the Transylvania campus, by offering about fifty scholarships of varying amounts to students with musical ability and talent. That year the band was organized. The following year more scholarships were offered and a symphony orchestra was established. Last year these organizations numbered approximately sixty members each. Twilight concerts were given in the fall and in the spring on the college steps, and frequent programs by the symphony orchestra were presented throughout the year. Great music came to be the dominant interest on the Transylvania campus, and along with that devel-



# he Amazing Career of Ignace Jan Paderewski

Pianist, Composer, Orator, Statesman

A Review of a New Biography

By Rom Landau

PADEREWSKI AT THE TIME OF HIS DEBUT

PADEREWSKI IN 1930

ONLY A REAL devotee could have written such a biography as that of Paderewski recently completed by Rom Landau, and from which THE ETUDE has permission of the publishers to reprint the following extracts. This very graphic and detailed work is one of several biographies of Paderewski to appear in the great pianist's lifetime, and it indicates the very unusual impression which he has made upon the artistic and political history of our times. It is rare for such a tribute to be paid to living personalities. Landau has obviously uncovered much hitherto undiscovered and very interesting material. Note for instance this striking picture of Paderewski as a boy from the pen of Burne-Jones, the great English painter.

There's a beautiful fellow in London named Paderewski and I want to have a face like him, and look like him and can't . . . there's trouble. He looks so like Swinburne looked at twenty that I could cry over past things, and the pretty ways of him . . . courteous little tricks . . . and low bows and a hand that clings in shaking hands, and doesn't want to go . . . and a face like Sir Galahad, and the Archangel Gabriel . . . very like Swinburne's only in better drawing, and little turns and looks, so like that it makes me jump. I asked to draw from him and yesterday he came in the morning and Henau brought him and played on the organ and sang whilst I drew . . . which is good for the emotions but bad for the drawing . . . and knowing people say he is a great master of his art . . . which might well be for he looks glorious. I praised Allah for making him . . . how nice it must be to look as fine as one is inside!"

Paderewski was born November 6, 1860 in Kurlowa, Russian Poland, his father being a gentleman farmer. His mother began his piano lessons at the age of three. Thereafter his teachers were Sowinski, Janocha, Roguski, Kiel, Urban, Esipoff and Leschetzky. His debut was in Vienna in 1887. He appeared in Paris in 1888, in London in 1890 and in New York in 1891. His success was immediate and tremendous. The reader should know, however, that he was twenty-seven years of age before he made his debut and that he had studied long and exhaustively with many of the best teachers obtainable. Music has never known a more meticulous worker than Paderewski. Those who know him all mention the enormous amount of daily practice to which he has habituated himself during his lifetime. All this met with due reward. An idea of the success of his concerts may be gained from the following: "Hand in hand with his artistic and

social went Paderewski's financial success. A concert in London rarely brought in less than £1,000. Pouch published a drawing showing Paderewski sitting at the piano and surrounded by policemen. The title of the drawing was 'Police Protection for Pianists!'; underneath were the words: 'Made Necessary by the antics of the Padded-Roomski devotees at St. James's Hall, who rush at, try to embrace, and deck with roses a certain master whenever he appears.' The smartest hostesses tried a year in advance to get Paderewski for one private concert at their homes. When he was invited to a dinner-party, the other guests would speculate as to whether he would play or not. If he did play, his hosts could consider herself the most envied woman in town."

An evening program at Windsor Castle, by royal command for Queen Victoria, is thus delightfully described: "Paderewski left London in the evening, going by train to Windsor. When he arrived at the Castle it was after nine o'clock and the Master of the Household was waiting for him. He was led through half-lit passages and high rooms to a large drawing-room with green paneled walls, containing occasional tables bearing many photographs and souvenirs. A piano stood in a corner of the room, near a fireplace. At nine forty-five, five minutes before the appointed time, a door was opened and the Queen walked in, leaning heavily on a stick. She looked exactly as Paderewski had pictured her: clad in black, short, stout, with heavy eyelids. But her dignity was more compelling than he had anticipated, and her shortness had a grandeur in keeping with a much taller person. The simplicity of her dress strengthened this picture of a Queen who was

half-legend, half-symbol, yet nothing so much as a woman. The Queen was accompanied only by her youngest daughter Princess Beatrice and one or two ladies and gentlemen in attendance. She nodded appreciatively or applauded after each piece, and when the program was finished, she asked Paderewski to go. "Yes, some more Chopin, and some Schumann too, but above all some Mendelssohn, please, some of his old songs." When Paderewski had finished playing Mendelssohn, the Queen thanked him in a voice in which even the royal self-discipline could not master entirely the undertone of emotion. And she began to tell Paderewski about the days when Mendelssohn used to come to the Castle to give the Queen music lessons, and about the nervousness, nay, the fright, which the Queen always felt before a lesson. It had been more than half a century ago. Later in the evening, when the Queen retired to her rooms, she opened her Diary and wrote: "2 July, Windsor Castle. Went to the green drawing-room and heard Monsieur Paderewski play on the piano. He does so quite marvellously, such power and such tender feeling. I really think he is quite equal to Rubinstein. He is young, about 28, very pale, with a sort of aureole of red hair standing out."

And the West Capitalizes THE CONQUEST of America by the famous Pianist was recounted by his biographer in very entertaining fashion. During his first American tour he gave one hundred and seventeen recitals in six months. This tour brought him \$95,000.00 while his second tour this amount soared to \$160,000.00 and on the third to \$248,000.00. Just what the total earnings of this genius have been would be hard to estimate; but the sum must have been many millions, a very large part of which he laid upon the altar of his native land Poland, during the struggle for freedom in the great war.

As a statesman, Paderewski showed himself to be a man of clear vision, strength of opinion and delicate diplomacy. His amazing facility in the different languages of the European continent was long by hard study, but at the Peace Table at Versailles he was one of the few statesmen who could express himself with equal force and accuracy in several tongues. Paderewski's brilliant triumphs as a pianist and his extraordinary career as a patriot and statesman have in a large measure eclipsed his work as a composer. It was difficult for the public to picture a Prime Minister of his country as a composer of opera, symphonies and a long series of memorable compositions for the piano. In reviewing his lengthy period of preparation for a career, it should be noted that he devoted a large portion of this time to the study of composition. Unquestionably, in the great crucible of time his compositions will come to the top and be given more of the attention that they deserve.

Tempo Rubato and Pedaling THE USE which Paderewski made of *tempo rubato* and of the pedals commanded unusual attention at the start of his career and always has been a subject for critical comment. In this vein Landau recounts: "The composer builds the road but does not ride on it. That is the interpreter's part. And so Paderewski feels entitled to say, 'There is no absolute rhythm.' He wants the musical interpretation to be made to live through his own emotions, not through laws that are supposed to be inflexible. 'To be emotional in musical interpretation, yet obedient to the initial tempo,' he says, and to the metronome, means about as much as being sentimental in engineering." And later: "The tempo as a general indication of character in a composition is undoubtedly of great importance, but a composer's ideas are supposed to be the interpreter's emotion are not bound to be the humble slaves of either metronome or tempo." He then makes a definite statement in which he shows clearly how much the independence of the virtuoso means to him: "Beethoven could not always be precise. Why? Because there are in musical expression certain things which are vague and consequently cannot be defined; because they vary according to individuals, voices, or instruments; because a musical composition, printed or written, is, after all, a form, a mold; the performer infuses

PADEREWSKI AND MUSSOLINI  
This picture was made in Rome in 1928.

Queen retired to her rooms, she opened her Diary and wrote: "2 July, Windsor Castle. Went to the green drawing-room and heard Monsieur Paderewski play on the piano. He does so quite marvellously, such power and such tender feeling. I really think he is quite equal to Rubinstein. He is young, about 28, very pale, with a sort of aureole of red hair standing out."

And the West Capitalizes

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opment there passed many of the evils that had previously tormented us. A new day dawned on the Transylvania campus. We had a happier, more contented student body, the morale was improved, discipline was reduced to a minimum, and a new and finer atmosphere prevailed.

"This program of music had its inception in the depression and was promoted partly to dispel the gloom that was insupportable from economic disaster. Of course students have felt the depression as much as others have—they have been desperately poor. Music has helped to give them a new outlook and to encourage them to a new life, and, despite adverse conditions, there has been an increase in enrollment each year since 1930, last year's attendance of college students being the largest in Transylvania's history of more than one hundred and fifty years.

"All told I can conscientiously say that the development of an outstanding program of music on the Transylvania campus has transformed the institution and made it not only a brighter place but also a better college. All this has been done without the assistance of any Foundation and with no outside help—we did it ourselves. The coming year we are offering more scholarships than ever before. These will be simply discounts of tuition, the college taking the financial loss. Moreover, we have not had adequate equipment. There is no auditorium on the Transylvania campus adequate for either a band or a symphony orchestra. We have persisted in spite of difficulties.

"The time has come, however, when we must have some help, for we are bound to slip backward. It would be a tragedy to see the program like this, with such promise, eventually fail for lack of support. We need money to remodel an old gymnasium into a music building, and we also need money for scholarship aid.

"I cannot close this account of the musical development here without mentioning the name of Dr. E. W. Delcamp, head of the Department of English, who has also assumed leadership in the field of music. Dr. Delcamp is an intellectual and artistic genius of a very rare type. Without his enthusiasm, ability and sacrifice no such account as this would have been possible. He has led both the band and the orchestra, selected the personnel for each, distributed scholarship aid, built the programs for outdoor concerts, the May Festival, and musicales during the school year. He has led the capella choir also, and while doing all this he has most efficiently headed the Department of English in Transylvania College. Furthermore, Dr. Delcamp has received not one penny of additional compensation for his work in the realm of music on this campus. In fact he has donated not only his time but a considerable amount of his money also."

All honor to Transylvania and its sensible President!

## Showmanship

ONCE in Seville we saw a company of mountebanks, father, mother, daughter and little boy, give a performance in a public garden. It was a pathetic exhibition. Mother, in crude dress, was the star. The father, wearing a top hat and a long coat, was the "understander." That is, he supported his two children while they went through gymnastic gyrations on his ragged shoulders.

What interested us most was what American circus people would call "ballyhoo." That is, the means of drawing the attention of the crowd. The father went through the play of drum. Ladies in gorgeous combs and Chinese shawls, grandees with Goya hats, cigarette girls, dirty urchins—all alike stood petrified by this mystic show. Why? Who can tell? It must have been obvious to all that it was something these types had done over and over again. A friend standing by remarked, "These people are born showmen. They know how to get the crowd."

Is that, then, the essence of showmanship—the knowledge of how to get the crowd? The real artist likes to think that it is a message of beauty and not any clap-trap which brings people to hear him. He pretends great disgust for anything which looks like a snare for public interest.

On the other hand, everyone who has anything to do with the attraction of the public to any kind of an auditorium knows that this public not only welcomes something more than the performance itself but even demands it. It is a pitiless and offensive commentary upon mass psychology that the human mind seems to want to feed upon all sorts of supposedly intimate information about those who come into the public eye. Nothing so private or too sacred to avoid willing exposure by the restless press agent, because he and the artist have found that these things bring a flood of shekels to the box office.

Barnum has been exalted as the high priest of this art; but he would have thought himself an infant in comparison with some of the show-makers who have followed him.

There are a few great artists who have held themselves above trickery. These men and women deserve the greatest praise for upholding the dignity of their art. One of the foremost of this class is Mr. Josef Hofmann, whose only "ballyhoo" is his art itself. The others are well known to all who would sustain the highest standards of our musical art.

## Over the Air

THE Ford Motor Company, in announcing its coming season of thirty-nine weeks of radio programs by the Ford Symphony Orchestra and Chorus, gives the names of the assisting artists for the first fourteen programs. The schedule is:

- September 29—Jascha Heifetz, violinist.
- October 6—Lucerna Bori, soprano.
- October 13—Julius Huchin, bass-baritone.
- October 20—Dolores Frantz, pianist.
- October 27—Richard Crooks, tenor.
- November 3—Joseph Szegit, violinist, in his radio premiere.
- November 10—Mitscha Levitzki, pianist.
- November 17—Cyrena Van Gordon, contralto.
- November 24—Kirsten Flagstad, sensational new Swedish soprano.
- December 1—Albert Spalding, violinist.
- December 8—Lauritz Melchior, tenor.
- December 15—Elisabeth Rethberg, soprano.
- December 22—An operatic quartet consisting of Grete Stueckgold, soprano, Kathryn Meisle, contralto, Richard Crooks, tenor and Ezio Pinza, basso.
- December 29—Jose Iturbi, pianist.

In keeping with the very helpful method outlined by "The Radio Institute of the Audible Arts," through which it informs the public of high class programs, we believe that teachers should keep the families of their pupils posted upon the best music coming over the air. We have noted that teachers who are co-operating with the radio, by employing it in their work, are benefiting splendidly. On the other hand, those teachers, who do not realize that they are living in a new day and generation and who fail to keep in step with the great scientific achievements of our time, which have brought to millions of homes musical advantages which but yesterday could be secured only at great expense and in a few large cities, are certain to find their educational and artistic interests slipping. This is the teacher's hour of greatest opportunity, if he organizes his work to take advantage of it. Indeed, we are convinced that the teacher who forms "Listening Parties" in his studio, so that he can comment upon great broadcasts, to groups of pupils under pleasant social conditions, is doing something sure both to help his pupils and to promote his own business interests.

\* Ignace Paderewski, Musician and Statesman, by Rom Landau; 314 pages bound in cloth, foreword illustrated, published by Thomas Y. Crowell Company.



*Subtleties of the Pedal*

**"TEMPO RUBATO**, however, is only one instance of the many methods by which Liszt used the pedal. Even before he became Leschetizky's pupil in Vienna, he had tried to widen the scope of the pedal. The goal was for him the correct, classical playing of the piano, but the music, no matter by what means the perfect rendering was obtained, could be possible. It was Liszt's aim to achieve this effect by a method of playing with the teeth or his toes, Paderewski would certainly have made use of it. But the pedant, and he would practice commonly for it for hours. The sureness of his 'work', the subtlety of his touch on the pedal, and its power of expression, are seen only to his similar qualities on the keyboard.



**PADEREWSKI'S HA**

## PADEREWSKI'S HANDS AT THE KEYBOARD

Copyright, Steinway and Son

"Paderewski's pedaling was one example of his pianistic independence. He had built up such a solid technical foundation that he considered himself at liberty to express in his playing, his very personal feelings about Chopin or Beethoven. He was able to coordinate his own feelings with the particular mood of a composition, identifying himself completely with it.

*Made All Details His Own*

"For years he practiced for ten to twelve hours a day; and when he was preparing a new repertoire he would work much as sixteen hours a day. Comparisons which he knew by heart he practiced as though he had never played them before."

"Paderewski's process of training was only in part mechanical, although endless

## Should Piano Teachers Study Other Instruments?

By Gladys M. Stein

Often in music of the Spanish type a few minutes' illustration with a pair of castanets and a tambourine will give a pupil more ideas concerning the music than how it should be played than hours talking.

These devices have the advantage of broadening a pupil's knowledge of instruments while at the same time accelerating his progress in piano playing.

cautious allusion to voluminous and colorful records; but it has been a gold mine, abounding in musical facts for discover the wealth of the past. At least, the preceptor threw a searchlight on the musical tinderbox, and I might claim to be exploring and systematically unearthing a fund of musical possibilities.

### The Alteration of Scale Steps

At A, which is from Weber's *Jubilee Overture*, the first chord in the second measure is a supertonic (II) of C major, altered by raising the 4th step (F to F-sharp) and by raising also the 2nd step (D to D-sharp).

## The Lowered Second Scale-Step

By Percy Goetschius, Mus. Doc.

Now the most momentous product of this device of altered scale-steps is our *minor mode*; for, as I have so often emphasized, the minor form of our scales is nothing more or less in creation than the corresponding major scale with lowered 6th and 3rd steps. This, as of course you know, is so simple and natural an alteration, that it may be effected, not alone transiently, but *continuously*; so that a whole symphony may be thus placed in the minor code—the 6th and 3rd steps being lowered throughout.

### The Lowered Second Scale-Step

Step. Glance at Ex. 2. Its harmonic significance and effectiveness were recognized long ago. The chord in which it was probably first embodied is assumed to have been adopted by the composers of the Neapolitan School (17th and 18th centuries), and it is therefore known as the *Neapolitan Chord of the Sixth*—or the Neapolitan 6th. At all events, it has become identified with the historic operatic activity of that time and place, and the nickname persists.

A. *C* min.  $11_1$

B. *C* or  $1_2$

C. *C* min.  $11_1$

D. *C*  $1_2$

### Examples of Its Uses

Ex. 3

in the 27th *Mazurka* of Chopin. The key is unmistakably E minor throughout, and the F-natural is our lowered second step; for, as you must know, the true second

the following specimen is similar:

Ex. 4

N.B. N.B.

-2 I II I

play it as written. Only in this way can one sense, by comparison, what a different complexion the whole passage acquires through the lowering of the second step.

Ex. 5

The F-double-sharp at the end of the second measure is the raised second step of E major; and it exactly compensates the same beat in Ex. 4. The same alteration, plus the raised fourth step, occurs in

Another example, with full harmonic accompaniment,

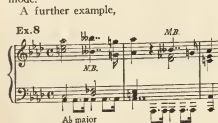




is from Chopin's *Nocturne, Opus 27, No. 1*. It changes to be in the same key, C-sharp minor, as our Ex. 4, and therefore the lowered second step is again d-natural. Note the long "expansion" of the altered chord during the third and fourth measures, before it resolves, properly, into the dominant-seventh chord of our key note. Also observe the obstinate C-sharp, as lowest bassnote; it is an organ-point, a sustained tonic of the key.



example is from Chopin's *Waltz in A minor*. If you will take the trouble to refer to the original printed pages, it will be seen that this sequence, in all, a 16-measure double-period) is first presented in A major and then immediately restated, almost note for note, in A minor, as here shown; and the lowered second step, B-flat, occurs in the 2nd, 7th, and again in the 10th measure. Play both versions, and note the striking effect of the alteration. Of course the 6th and 3rd steps of the major mode are lowered throughout (F-sharp to F-natural, and C-sharp to C-natural), in order to define the minor mode.



is from the *Funeral March* in Beethoven's "Sonata, Opus 26." Notice that the lowered 2nd step, B-double-flat, appears here in the major mode of A-flat, although the 5th step (F flat) is lowered with it. Review the note to Ex. 2, B. The pulsating A-flat at the bottom is here again a tonic organ-point.

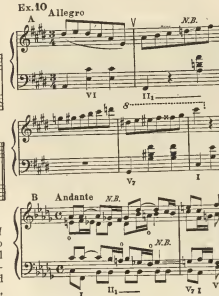
Thus far our examples illustrate the use of the lowered second step as a brief, isolated embellishment of single melody notes (excepting, perhaps, Ex. 6, in which it pervades four full measures). But this remarkably poignant deflected scale tone may also be, and often is, employed in a broader manner, as salient chord, sometimes so emphatic and prolonged as to suggest a transient modulation. Thus, in the following quotation, from the "Trio" of Rubinstein's "Piano Concerto in D minor," it is placed (in chord form) at the very outset of the theme, to which it lends a distinctive and effective dramatic quality, far different

from the more characteristic melancholy complexion it usually carries.



The key is obviously D minor, throughout; there is no modulation; what looks (and sounds) like E-flat major is the traditional II, in D, with the lowered second step (E-flat).

As additional illustrations we find



Here, as in Ex. 9, no change of key takes place; the foreign element is in each case the usual altered supertonic, with lowered 2nd step. At A, from Chopin's *Waltz in C-sharp minor*, it is D-natural (compare Exs. 4 and 6); at B, from the first book of Bach's "Well-Tempered Clavier," it is G-flat, in F minor. In both instances the lowered step, here again accends, thus is "irregular," but it surely contributes to the striking effect of the altered step.



One of the most startling dissonances in classic literature is the famous crashing passage in the first movement of Beethoven's "Third Symphony."

There may be some question about the key here; but there should not be, for while the first chord has the appearance of the tonic of C, the 16 preceding measures are surely in E minor (play them—measures 250-275), and Beethoven viewed this as the VI, of that key. F-natural is the lowered 2nd step, and it is finely justified by its relation to the preceding chord. If the identity of a chord depends upon what it does, then this is surely a chord in E minor, for it passes at once into the dominant 9th of that key.

The piercing effect is due, first of all, to the F-natural (lowered second step), tremendously intensified by the addition of the 7th (C)—which is unique, since this alteration is supposed to be limited strictly

(Continued on Page 619)



DR. WALTER DAMROSCH  
From a Painting by Herbert N. Stoops

## The National Broadcasting Company Music Appreciation Hour

THIS valuable series of programs, under the direction of Dr. Walter Damrosch, is now in its Eighth Season. These programs are highly educational in value, and TUE ETUDE advises its readers to preserve this list for reference. The hours given are in Eastern Standard Time.

October 4, 1935	11:00 A.M.—Series A, 1st Concert: "My Musical Family"
	11:30 A.M.—Series B, 1st Concert: Nature in Music
	11:00 A.M.—Series C, 1st Concert: Round and Canon
	11:30 A.M.—Series D, 1st Concert: Early Polyphonic Composers
October 11, 1935	11:00 A.M.—Series A, 2nd Concert: Violins and Violas
	11:30 A.M.—Series B, 2nd Concert: Happiness and Sadness
October 18, 1935	11:00 A.M.—Series C, 2nd Concert: Classic Suite
	11:30 A.M.—Series D, 2nd Concert: Bach Program
October 25, 1935	11:00 A.M.—Series A, 3rd Concert: Cellos and Basses
	11:30 A.M.—Series B, 3rd Concert: Motion in Music
November 1, 1935	11:00 A.M.—Series C, 3rd Concert: Fugue
	11:30 A.M.—Series D, 3rd Concert: Handel Program
November 8, 1935	11:00 A.M.—Series A, 4th Concert: Harp and Piano
	11:30 A.M.—Series B, 4th Concert: Fun in Music
November 15, 1935	11:00 A.M.—Series C, 4th Concert: Simple 2-part and 3-part Forms
	11:30 A.M.—Series D, 4th Concert: Haydn Program
November 22, 1935	11:00 A.M.—Series A, 5th Concert: Flute and Clarinet
	11:30 A.M.—Series B, 5th Concert: Fairy-tales in Music
December 6, 1935	11:00 A.M.—Series C, 5th Concert: Theme and Variations
	11:30 A.M.—Series D, 5th Concert: Mozart Program
December 13, 1935	11:00 A.M.—Series A, 6th Concert: Oboc, English Horn and Bassoon
	11:30 A.M.—Series B, 6th Concert: Animals in Music
December 20, 1935	11:00 A.M.—Series C, 6th Concert: Sonata
	11:30 A.M.—Series D, 6th Concert: Beethoven Program
January 10, 1936	11:00 A.M.—Series A, 7th Concert: Horns and Trumpets
	11:30 A.M.—Series B, 7th Concert: Toys in Music
January 17, 1936	11:00 A.M.—Series C, 7th Concert: Overture
	11:30 A.M.—Series D, 7th Concert: Schubert Program

(Continued on Page 609)

# The Most Amazing Romance in Musical History

By Nicholas Slonimsky

PART I

THE AUTHOR of this article, Nicholas Slonimsky, was born in St. Petersburg, Russia. His first piano studies, at the age of six, were under the direction of his mother, Julia Vengerova. Later he entered the St. Petersburg Conservatory, where he studied composition under Basil Kalafati and Maxilian Steinhilber. Following this, he traveled extensively through Turkey, Bulgaria, Serbia, Italy and Germany, giving occasional concerts of piano music.

In 1922 Slonimsky reached Paris; and in the following year, at the invitation of the Eastman School of Music, he came to America. He became coach in the Opera Department of this school, which developed the American Opera Company with which Mr. Slonimsky toured from coast to coast as assisting artist to Vladimir Rosing. In 1925 he took up residence in Boston; where he appears frequently as pianist, conducts the Chamber Orchestra of Boston, lectures at the Public Library and elsewhere, and contributes articles on musical subjects to the Boston Evening Transcript.

In the season of 1931-1932 he conducted concerts of American music in Paris, Berlin and Budapest. He also appeared as guest conductor of the Los Angeles Symphony Orchestra and of the Philharmonic Orchestra of Havana, Cuba. Mr. Slonimsky has composed a number of songs and instrumental pieces, among which are "Studies in Black and White" and "Four Picturesque Pieces for Ambitious Young Pianists."

letters and documents, preserved in the house, contain within their covers, the entire life of Tchaikovsky. Only a small part of these documents was published by Tchaikovsky's brother Modest in his biography. The rest was silence; even the story of Tchaikovsky's relationship with Madame von Meck—one of the greatest epistolary romances since Aldrich and Heloise—was not given out in all of its poignant implications.

The time has now come when Tchaikovsky's life, and the lives of his intimates, is history. Alexis Sofronov died in 1925. The Museum has become property of the state; and now the Soviet Publishing House, Academi, has undertaken to publish the facts of Tchaikovsky's life.

Tchaikovsky was a great letter writer; his relationship with Madame von Meck was entirely by correspondence; he shunned a personal acquaintance with strange persistence, fearing, perhaps, that Madame von Meck's admiration for his music and his personality might deep into an embarrassing passion. While Madam von Meck acquired in this impersonal intimacy, it is only too clear from the new evidence of her letters, that she was ready and willing to enter a personal companionship with the composer. In one of her early letters, she suggested a more intimate form of address, a familiar "thee" for the formal "you." But Tchaikovsky demurred from the suggestion, explaining that the use of the informal pronoun in correspondence would make him self-conscious.

## A Torn Heart Speaks

IN THESE circumstances, Madame von Meck had to use the utmost discretion and to weigh her emotions on the most delicate balance, in order to be able to say so much without saying the irreparable. "You are the only human being that can give me such exalted joy, and I am infinitely grateful to you for giving it," she wrote on one occasion, and then again, "My affection for you is so deep, you are so dear and precious to me that tears come to my eyes and my heart trembles with ecstasy." Also, "I cannot tell you what I feel when I listen to your music. I am ready to surrender my soul, you are like unto God to me. All that is noble, pure and exalted rises from the bottom of my heart."

Perhaps nearest of all did she come to a declaration of love, in a letter in which she admitted her jealousy, however sublimated, of Tchaikovsky's unfortunate wife. Thus, "Do you know that I am jealous of you in a most inexcusable manner, as a woman, jealous of her lover?" she wrote on September 26, 1879. "Do you know that when you got married I was terribly depressed, as though something was torn from my heart. I felt pain and bitterness, the thought of your intimacy with that woman was intolerable to me. . . . I hated this woman because she made you unhappy, yet I would have hated her a hundred times more, had you been happy with her. I felt that she took something away from me that belonged to me only, for I love you as no one else can love you, and I admire you more than the world. If it is embarrassing to read all this, forgive me."

"All dates are given in new (Gregorian) style. In the 19th century the Russian calendar was 12 days behind Europe.

spontaneous confession. But I want you to know that I am not such an idealist after all. . . . I want to be assured that nothing is changed in our relationship as long as I live, that no one . . . but I have no right to say what I was going to say. So, please forgive and forget."

Tchaikovsky echoed these sentiments, in not quite so passionate a pitch: "I have never met any one who would be so close to my inner self, who would respond so sensitively to every thought, to every beat of my heart. . . . I believe that your sym-

I would repay my limitless indebtedness to you." "Your friendship has become for me the cornerstone of my happiness and peace of mind." "If my love and gratitude for you ever finds a means of expression, there is no sacrifice that I would not make for your sake." "Nadejda Filaretovna, every note, that will come from my pen, will be dedicated to you."

Tchaikovsky's letters show a different emotion when Madame von Meck was reminiscence of her benefactions. Thus he writes to brother Anatol, from Italy, in December, 1877, "From N. F. nothing as yet. . . . It surprises me not a little. I have only ten lire in my pocket. Two days later he writes: "Incidentally, about Madame von Meck. Today is the fifth of the month, and there is no sign of money. I have three lire in my pocket; and, if nothing arrives by tomorrow, I will have to think up something." The money did arrive the next day, and Tchaikovsky writes the glad news: "This morning a letter from N. F. with a cheque. She has sent me the money for two months. Her letter is right where I found full of philosophy." "I have three lire in my pocket. Two days later he writes: "Incidentally, about Madame von Meck. Today is the fifth of the month, and there is no sign of money. I have three lire in my pocket; and, if nothing arrives by tomorrow, I will have to think up something." The money did arrive the next day, and Tchaikovsky writes the glad news: "This morning a letter from N. F. with a cheque. She has sent me the money for two months. Her letter is right where I found full of philosophy." "I have three lire in my pocket. Two days later he writes: "Incidentally, about Madame von Meck. Today is the fifth of the month, and there is no sign of money. I have three lire in my pocket; and, if nothing arrives by tomorrow, I will have to think up something." The money did arrive the next day, and Tchaikovsky writes the glad news: "This morning a letter from N. F. with a cheque. She has sent me the money for two months. Her letter is right where I found full of philosophy."

Madame von Meck was, indeed, more than generous. Starting with a thinly veiled "commission" for a work Tchaikovsky never wrote, but for which she paid him a disproportionately large sum in advance, she offered him a subsidy of six thousand Rubles annually. Apart from this, she sent him extra sums from time to time. Writing his brother Anatol, from Italy, in January and February of 1878, he mentions all these bounties: "As usual she writes a thousand tender thoughts, and sends me a cheque for fifteen hundred francs extra. This money comes in very handy. What an incredible woman! She guesses right when and what to tell me, and she is right in everything she says. "When I came home, I found a registered letter from N. F. This she sent four thousand instead of three thousand. . . . I cannot tell you what I feel when I read from the consciousness of my exploiting this amazingly generous woman. . . . I wrote her a long letter, and for the first time in our correspondence I was at a loss for words. It may be that I felt conscious-stricken, or that it is difficult to keep thinking and thanking for an eternity; but the fact is I labored hard before I could write my letter."

A Delicate Situation

MANY YEARS afterwards, Tchaikovsky wrote in his diary, "I believe that letters are never quite sincere. I judge by myself. To whomsoever we write whatever purpose I write, I cannot help thinking of the impression which my letters would produce, not only on the correspondent, but on any person who may happen to read them. Consequently, I pose for the reader. At times I try to make the tone of my letter simple and sincere, but, apart from letters, written in a moment of uncontrollable emotion, I am never myself. . . . When I read the letters of celebrated people, published after their death, I always have a vague sensation of falseness and make-believe."

In his correspondence with Madame von Meck it was doubly difficult for Tchaikovsky to be quite sincere. The fact that she was his benefactress held him in constant tension. Throughout, she showed the greatest tact in bestowing her favors on him without making him feel uncomfortably indebted to her. Tchaikovsky's letters, written upon receipt of each subsidy, must have been absolutely sincere, for undoubtedly they were written in a state of "uncontrollable and happy emotion." "You are truly my good fairy; I cannot find adequate words to express the affection with which

TCHAIKOVSKY IN 1877  
From a photograph presented by him to Madame von Meck

pathy for my music is explained by the fact that you are, even as I, full of yearning towards an ideal. Our sufferings are equal, we both sail the boundless ocean of skepticism, in search for a harbor."

## In Noble Rectitude

ONLY ONCE did Tchaikovsky decline to accept a supererogatory sum that could not be justified by any real or imaginary need; and even then he regretted that he did. "Yesterday, I performed a deed of extraordinary civic courage," he writes to Anatol. "I sent me two thousand francs in gold, for the publication of my 'Suite!' I have money, although not quite enough, and oh! how handy this sum would be! But I suddenly felt possessed with civic courage. I decided that it would be simply indecent

\* Nadejda is a common Russian name. It means: "I have overcome the patroness." That is, Madame Meck's father's Christian name was Nadejda.

TCHAIKOVSKY  
From a Photograph taken in 1879

OCTOBER, 1935



to take money from her, after all that she is doing for me, and that for a publication that not only costs me nothing but brings me an honorarium from the publisher! I selected for you are the money to her with a word, I returned the money to her with a most affectionate letter, and now (oh, shame and horror!) I regret it! I must say that sometimes I am horrified at my own covetousness and greed for money.

These self-condemning words are applicable to some subsequent facts. In 1880, while receiving his annual subsidy from Madame von Meck, Tchaikovsky tried to find another Maecenas who would help him to pay off debts, the existence of which he could not confess to Madame von Meck. In the following year he addressed a petition to the new Emperor, Alexander the Third, with a request to grant him a subsidy of three thousand rubles. At that time he was friendly with several grand dukes and therefore could hope that the request would find support in the Court. He received the three thousand, and not a soul, not even his brothers, knew about this episode at the time.

#### The Last Chapter

THE "ROMANCE IN LETTERS" between Tchaikovsky and Madame von Meck continued for thirteen years, from 1878, when Madame von Meck, a recent widow of a railroad magnate, felt for the first time the fascination of a comparatively young and not yet famous composer, to 1891, when the correspondence stopped as abruptly as it had started. Tchaikovsky had already reached the peak of his glory. He scarcely needed the six thousand rubles, which Madame von Meck continued to send him every year. And finally a letter came from her notifying Tchaikovsky that reverses in her fortune compelled her to stop the subsidy. This letter was also the last he ever received from his "best friend," the woman who inspired the "Fourth Symphony," who saved him from moral and financial ruin.

In vain did he try to find out through her son, who at that time had married Tchaikovsky's niece, what was the cause of the cessation of all correspondence. He had sufficient reason to suspect the truth—the many awful truths that might have opened Madame von Meck's eyes. Was it his duplicity in money deals? Or was it something even more dishonorable, the true and unutterable cause of his failure in marriage, his great "sin," which he had tried to cover by a liaison with a woman, "any woman at all," as he cynically wrote to his brother Modest a year before his marriage?

This ignorance of the true reason for Madame von Meck's defection tortured him until his last breath, and on his deathbed he reproachfully invoked the familiar name, "Nadejda, Filaretovna! Nadejda, Filaretovna! Why did you do it?" He could not know that Nadejda Filaretovna was, too, near her death, which overtook her a few months after his.

Throughout the thirteen years of their intimacy, Tchaikovsky and Madame von Meck never met face to face, never were imagined. Last night, I could not fall asleep for a long time, roaming in my delightful abode, enjoying this wonderful quality, relating the idea that I am on the outskirts of the good town of Florence, that I am so near you. This morning when I opened the shutters, the enchantment rose higher. I love dearly the characteristic impetuosity of Florentine culture! In the villa, its drawback is that it is too good, too commodious, too spacious. I am afraid to get spoiled. One of the most precious conceits of my department is the large balcony, where I may breathe fresh air without leaving my house. For me, an ardent lover of fresh air, it is of capital importance. Yesterday I took full advantage of this marvelous promenade. The weather was excellent when I arrived, but today it changed. I brought you rain and bad weather.

Florence, Dec. 2, 1878.

Porta Romana, Villa Oppenheim. Welcome, my good, my dear, my incomparable friend! I know the good I am, oh, how glad that I am to hear of your presence near, to know the glances you live in, to enjoy the same sights that are before my eyes, to share with you the very tem-

perature of the air—it is a blessing, which cannot be expressed in words! How ardent I hope that the lodgings that I selected for you are to your liking. I come here, my delightful friend! Now you are my guest, my fair guest, dear to my heart. Please, my dear, good friend, if you are in need of anything, a carriage, a horse, or whatever you may desire, address yourself direct to the Villa Oppenheim as to your own home, and be assured that it will be a joy to me to do so. I recommend a very pleasant one in your immediate vicinity; it is a convent, Campo Santo and Piazza San Miniato—a delightful spot. We take walks every day, rain or clear, in all kinds of weather, and start always at eleven, and go slightly beyond

my chief delight is the wonderful variety, complete calm—all this within a half-hour's walk from town! I am a little bit slightly worried by the fact that N. F. lives in close vicinity, and at times I am suspected that she intends to visit me. This morning I passed near your residence, looked into all windows and tried to guess what you were doing. I remember the fact that the weather is so bad today, but the fact that you have brought bad weather; it was not you who brought bad weather; it was that way all along. But tomorrow, or day after tomorrow, the sun will surely appear, and then everything will be fine. When you take a walk, will you, please, pass by my villa, to see where I live? I just played the Concertina from your "Violin Concerto," with a violinist, and I can't find new words to describe my enthusiasm. . . . Are your rooms warm, my dear friend? I was afraid that it may be cold, and ordered to start the fire in the hearth. Good-bye, dear neighbor. Now I will write you short letters, but often. Loving you with all my soul.

N. F. v. Meck.

Florence, Dec. 3, 1878.

My dear friend—I received your letter at dinner-time. It happened that Ivan Vasilev (Madame von Meck's messenger), looking for Allosa (Alexis's servant), found me instead, and handed me the cigarettes sent by you. Graciously God, how infinitely good and kind

TCHAIKOVSKY AND HIS WIFE, IN 1871

Villa Boncinari, which is now your residence, my precious friend. Hence we turn back and retrace our steps, arriving home at twelve, in time for lunch.

I prepared papers for the periodicals for you. Good-bye, my dear, incomparable friend, Piotr Ilyich, take a good rest after your journey. I am so worried over some of your constant indispositions. God grant that it may be cured. Your journeys here is good for your health! I press you hard. Loving you with all my soul.—N. v. Meck.

Tchaikovsky replied at once:

Florence, Dec. 3, 1878.

Villa Boncinari. I really cannot find words, my dear friend, to express how completely enchanted I am by all that surrounds me here. A more ideal place to live in cannot be imagined. Last night, I could not fall asleep for a long time, roaming in my delightful abode, enjoying this wonderful quality, relating the idea that I am on the outskirts of the good town of Florence, that I am so near you. This morning when I opened the shutters, the enchantment rose higher. I love dearly the characteristic impetuosity of Florentine culture! In the villa, its drawback is that it is too good, too commodious, too spacious. I am afraid to get spoiled. One of the most precious conceits of my department is the large balcony, where I may breathe fresh air without leaving my house. For me, an ardent lover of fresh air, it is of capital importance. Yesterday I took full advantage of this marvelous promenade. The weather was excellent when I arrived, but today it changed. I brought you rain and bad weather.

Tchaikovsky wrote on the same day to his brother Anatol in Moscow:

"... My house consists of a number of excellent rooms. There is a splendid piano-forte in the hall, two huge cases of flowers, and all necessary stationery supplies. I am completely enchanted with all this, but

Florence, December 3, 1878.

Villa Oppenheim. I cannot express, my precious friend Ilyich, how happy I am that you like your house, and that we are so near each other. Even my own rooms seem more cheerful and my daily walks more pleasant. This morning I passed near your residence, looked into all windows and tried to guess what you were doing. I remember the fact that the weather is so bad today, but the fact that you have brought bad weather; it was not you who brought bad weather; it was that way all along. But tomorrow, or day after tomorrow, the sun will surely appear, and then everything will be fine. When you take a walk, will you, please, pass by my villa, to see where I live? I just played the Concertina from your "Violin Concerto," with a violinist, and I can't find new words to describe my enthusiasm. . . . Are your rooms warm, my dear friend? I was afraid that it may be cold, and ordered to start the fire in the hearth. Good-bye, dear neighbor. Now I will write you short letters, but often. Loving you with all my soul.

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my chief delight is the wonderful variety, complete calm—all this within a half-hour's walk from town! I am a little bit slightly worried by the fact that N. F. lives in close vicinity, and at times I am suspected that she intends to visit me. This morning I passed near your residence, looked into all windows and tried to guess what you were doing. I remember the fact that the weather is so bad today, but the fact that you have brought bad weather; it was not you who brought bad weather; it was that way all along. But tomorrow, or day after tomorrow, the sun will surely appear, and then everything will be fine. When you take a walk, will you, please, pass by my villa, to see where I live? I just played the Concertina from your "Violin Concerto," with a violinist, and I can't find new words to describe my enthusiasm. . . . Are your rooms warm, my dear friend? I was afraid that it may be cold, and ordered to start the fire in the hearth. Good-bye, dear neighbor. Now I will write you short letters, but often. Loving you with all my soul.

He wrote again on the next day, December 4, at age 300 P. M., concluding with the following lines:

"What marvelous weather we had from one day to this afternoon! What an evening view opens from Viale dei Colli! It is beautiful to the point of madness. Historical truth demands that I mention, if ever so briefly, the not inconsiderable excitement that I experienced when you and your household passed by me today. It is so novel, so unusual for me! I am so accustomed to see periodicals in my own hands. It is so difficult to persuade myself that my invisible good fairy may for a moment become visible! It is like magic!"

Madame von Meck to Tchaikovsky:

Florence, Dec. 5, 1878.

Porta Romana, Villa Oppenheim. Pardon me, my dear, good Piotr Ilyich, for not answering your letter yesterday; but I can write only in the morning, and I take an eyewash with cold water, which prevents headaches. If I write in the middle of the day, I always get a headache, and I dread it, because every time I am unable to continue for at least three days and expects me for a long time.

Tell me, my dear, do they give you good food? Do you eat fruits at dinner? As cigarettes, call on me any time you need them; I have a large stock, and of the best Turkish tobacco. You know, of course, that Turkish tobacco is best known before or since. England was stirred with amazement and astonishment. Although the war was the most brilliant since the days of Elizabeth, women were not known or heard of in a literary way; and, for the timid, retiring daughter of the great Dr. Burney—overlaid as it were—to have achieved so much acclaim, temporarily caused the name of the father to be eclipsed by that of the daughter.

Today the novel "Evelina" is forgotten and Fanny Burney is known as the daughter of the social and court life of England, with which she was familiar, and which shows by her record the life and character of her illustrious father to whom she was devoted.

Charles Burney was not a great musician, if we are to judge him by his compositions which, although numerous, were not lasting in character. But, as a student, teacher, expounder and historian of music, he played a great and necessary part in the development of that art; and for these services musicians should be ever grateful.

A Brilliant Period

AS WE HAVE SAID the early Georgian period displayed more diversified talent than any era since the days of Queen Elizabeth. Even the golden glow of the reign of Queen Victoria, just ended, did not equal its brilliancy in letters, art, and poetry. It was a time of vivid biographies, diaries and letters, as the names of Dr. Samuel Johnson and his Boswell, Oliver Goldsmith and the critical Walpole exemplify. Sir Joshua Reynolds in art, David Garrick on the stage and Dr. Thomas Arne in music were some of the names to conjure with.

To gain admittance to this charmed circle, neither good fortune nor wealth availed. Merit was the sole badge of membership, and it was with such a gauge that Dr. Burney was welcomed and remained one of its leaders and most prized associates.

This place in the life of his times was unique, being due, as the great Johnson implied, to an unusually happy combination of a genial temper of mind, an affectionate and gentle and attractive manner with dignity blended, with an unusually active and versatile intellect. He possessed a charm of character and manners, with

the following lines:

On the same day he wrote his brother Anatol:

(Continued on Page 624)

## "The Genial Dr. Burney"

The Originator of the Piano Duet

One of the Most Striking and Picturesque Figures in Musical History

By Tod Buchanan Galloway

WHEN THE GREAT Macaulay, who knew but two times—God Save the Queen and one other—referred to his period as the "age of Fanny Burney (Madam D'Arbury) to her father, Charles Burney, as a dilettante in music and as "the father of the daughter," instead of to Fanny as "the daughter of the father," he wrote in ignorance. In so doing he did an injustice to one who, far from being a dilettante, was one of the most learned and earnest students of the art of music, as well as one of the most profound and erudite scholars of the brilliant age in which he

lived. As one of his contemporaries makes record of him, "there was no extraordinary man among those who, by composition and writing, enabled England to take her place in the history of music. When the mouse-like little Fanny Burney, unknown to her family, secretly wrote her novel of "Evelina" and had it published, she produced a profound sensation. Nothing like it has ever been known before or since. England was stirred with amazement and astonishment. Although the war was the most brilliant since the days of Elizabeth, women were not known or heard of in a literary way; and, for the timid, retiring daughter of the great Dr. Burney—overlaid as it were—to have achieved so much acclaim, temporarily caused the name of the father to be eclipsed by that of the daughter.

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AS WE HAVE SAID the early Georgian period displayed more diversified talent than any era since the days of Queen Elizabeth. Even the golden glow of the reign of Queen Victoria, just ended, did not equal its brilliancy in letters, art, and poetry. It was a time of vivid biographies, diaries and letters, as the names of Dr. Samuel Johnson and his Boswell, Oliver Goldsmith and the critical Walpole exemplify. Sir Joshua Reynolds in art, David Garrick on the stage and Dr. Thomas Arne in music were some of the names to conjure with.

To gain admittance to this charmed circle, neither good fortune nor wealth availed. Merit was the sole badge of membership, and it was with such a gauge that Dr. Burney was welcomed and remained one of its leaders and most prized associates.

This place in the life of his times was unique, being due, as the great Johnson implied, to an unusually happy combination of a genial temper of mind, an affectionate and gentle and attractive manner with dignity blended, with an unusually active and versatile intellect. He possessed a charm of character and manners, with

a ready wit, which made him conspicuous as the man in the eighteenth century who gained and retained the greatest number of friends.

Charles Burney, who was born at Shrewsbury in 1726, came of an old Scottish family whose name was originally Macburney. In this family the arts of music and painting seem to have been blended. Charles' father, James Burney, married, against his father's will, when he

was only nineteen years of age, whereupon the father in revenge married his cook, which deprived James of his inheritance. James later, after a second marriage, found himself with nine living children out of five to support, and so settled down to poverty penury. Accordingly he charged Chester as his residence, leaving his last born child, Charles, with his foster mother in a village near Shrewsbury.

So keen was he in the pursuit of knowledge that he acquired that diligence and industry which he long bore out of the window, within reach of a laboring boy whom he hired to pull the string on his way to his early morning work, which would awaken Burney.

He tells us, "I also had a great passion for angling, but whenever I could get time to pursue the sport I ran no risk of losing it. I was fond of fishing and had a fishing rod with me in my pocket, which enabled me to wait with patience their pleasure."

At Handel had gone, Mrs. Gibber asked Quin, the actor and wit, if he did not think that Handel had a charming hand. "Hand, Madam?" asked Quin. "You mistake; it's a foot."

"Pooh—Pooh!" returned Mrs. Gibber; "but then has he not a fine finger?" "Toes, by God, Madam!" exclaimed Quin. "Indeed," says Burney, "Handel's hand was so fat that the knuckles, which usually covered more than those of a child, were or dimpled in so as to be rendered concave; however, his touch was smooth, and the tone of the instrument so much cherished that his fingers seemed to grow to the keys. It was his oldest finger, his thumb, which he played that no motion and scarcely the fingers themselves could be discerned."

A Cat Looks at a King

WHEN CHARLES was fifteen years of age he was in Chester where he caught his first glimpse of the great Handel. The latter was on his way to Ireland to produce his "Messiah," which had failed

in London owing to a cabal against the composer, only to achieve great success in Ireland.

Of his first peep at Handel Burney says, "I very well remember seeing him smoke a pipe over a dish of coffee at the Exchange Coffee House; for, being extremely curious to see so extraordinary a man, I watched him narrowly so long as he remained in Chester. During this time he applied to Mr. Baker, the organist, my first music master, to know whether there were any chorists in the Cathedral who could sing at sight, as he wished to prove some books that had been hastily transcribed, by trying the choruses which he intended to perform in Ireland. Mr. Baker mentioned some of the most likely singers then in Chester, and among the rest a prince of the name of Janson who had a good bass voice and was one of the best musicians in the choir. . . . A time was fixed for this private rehearsal at the Golden Falon where Handel was quartered, but alas! on trial of the chorus in the "Messiah," And With His Stripes we are Healed, poor Janson, after repeated attempts, failed so egregiously that Handel left loose his great bear of a temper upon him and after swearing in four or five foreign languages cried out in broken English, 'Drury's damned! it is not you tell me that you could sing at soite?'"

"Yes sir," said the printer, "and so I can, but not at first sight."

In 1774 Dr. Arne, the celebrated composer and conductor of music, who, after two years residence in Ireland, was on the way to London to take his position as conductor of the Drury in Theatre, and composer for that royal theater, stopped in Chester. There he met young Burney, then nineteen, and was so impressed with his musical ability that the composer of *Rufo Britannia* offered to take him into his home as an apprentice in music for three years.

A Tilt of Tongues

PLAYING IN the orchestra under Arne—and Handel when he was in London—and copying reams of music for his master, made Burney a drudge for the time being. This was relieved by the kindness of Mrs. Gibber, who was the sister of the actress of her day. Her home, the resort of "wits, poets, men of letters," was open to Burney, where, by his geniality, liveliness of manner and great intelligence, he speedily made many friends, among whom was Garrick. Here also he met Handel; and he tells us of the first time that Mrs. Gibber prevailed upon the master musician to play.

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CHARLES BURNBY (1726-1814)



## The Lion and The Lamb

ON ONE OCCASION, Burney suffered from an outbreak of Handel's temper. One night at the home of Frasi, a celebrated singer, chiefly of Handel's compositions, the musician brought a diet of his "Judas Macabees," which the singer had not sung for two years. "At the time," says Burney, "he (Handel) sat down to the harpsichord to give her and me the tune of it while he sang her part, I hummed at least the second over his shoulder; it hummed at her encouraged me by desiring that it should sing out—but unfortunately something went wrong and Handel, with his usual impetuosity, grew violent: a circumstance very terrific to a young musician. At length recovering from my fury, I ventured to say that I fancied there was a mistake in the writing: which on examining Handel found to be the case; and then instantly with the greatest good humor and humor said I'll see your parton—I am a very old toot—Maister Schmitt (the copyist) is to blame."

There was at this time in London a young man by the name of Fulk Greville who desired above all things distinction in whatever went to make a gentleman of rank, fashion or fortune. This premeditation might be in learning, on the race course, in the hunting field or the fashionable exercises which went to make a beau or man about town. Among other things he desired the company of a good musician who could give him lessons. He was doubtful about this, as he did not believe that one could be a musician and a gentleman. A mutual friend introduced him to young Burney, who was ignorant of his quest. After hearing him converse and play upon the harpsichord, Greville found that Burney was both a musician and a gentleman. Whereupon he paid Dr. Arne three hundred pounds to cancel Burney's articles of apprenticeship and attached him to his household.

With Greville, Burney for a time led a gay life until the former concluded to get married. This he did by eloping with his lady love when there was no objection or opposition to his marriage. As one said, "Greville prefers to take his wife out of a window instead of a church door."

Burney was to have accompanied the bride and groom on a trip to Italy; but just then he himself fell in love and Greville graciously cancelled the unwritten article which bound Burney to him and he was married and began his independent career. With his characteristic energy he at once began extensive teaching, composing music, and was appointed organist of St. Denis, Chichester. So contented did he apply himself to work and study that at the end of two years his health broke down and, on the advice of his physician to live in the country, he accepted the post of organist at Lynn Regis, where he moved with his fast increasing family.

Although living in Lynn Regis to recover his health, with his insatiable zeal, Burney was not content to be idle. In addition to his services as organist, he taught music to such pupils as the unappreciative neighborhood could develop. Even when traveling from the home of one pupil to another, on the back of his faithful mare Peggy, he studied Italian poetry with a dictionary of his own compiling in one pocket of his great coat and his commonplace book in another.

## A Masterpiece Born

IT WAS WHILE he was in this retreat that he began to plan his great life work, his "History of Music." It was at this time also that Dr. Samuel Johnson's "Dictionary" appeared. Burney was so enthusiastic over the work that he wrote Johnson a letter of appreciation. So pleased was Johnson that he replied with his own remarkably cordial letter of thanks. This was the beginning of an acquaintance which ripened into a warm friendship between the

two great men, and this continued without a break or nar until Dr. Johnson's death. As to the latter's regard for Burney, Fanny Burney, in her memoirs, gives us a little word-picture of a gathering at Mrs. Thraler's, which her father had been compelled to leave.

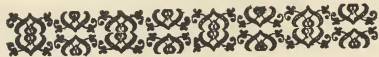
"I love Burney," cried Dr. Johnson, emphatically. "My heart goes out to meet him!"

"He is not ungrateful, sir," said Dr. Burney's daughter; "for heartily does he love you!"

"Does he, Madam?" said Johnson, looking at Burney.

## WILLIAM BYRD IN PRAISE OF SINGING

(A Reproduction of an Old Print)



Reasons briefly set down by th'author, to persuade every one to learne to sing.

First, it is a knowledge easily taught, and quickly learned, where there is a good Master, and an apt Scholler.

2 The exercise of singing is delightful to Nature, & good to preferre the health of Man.

3 It doth strengthen all parts of the breist, & doth open the pipes.

4 It is a singular good remedie for a flutring and stammering in the speech.

5 It is the best meanes to procure a perfect pronounciation, & to make a good Orator.

6 It is the only way to know where Nature hath bestowed the benefit of a good voice; which gift is as rare, as there is not one among a thousand, that hath it; and in many, that excellent gift is lost because they want art to expresse Nature.

7 There is not any Musike of Instruments whatsoever, comparable to that which is made of the voices of Men, where the voices are good, and the fame well fortified and ordered.

8 The better the voice is, the meeter it is to honour and serve God there-with: and the voice of man is chiefly to be employed to that end.

*Omnis spiritus Laudet Dominum.*

Since singing is so good a thing, it with all men would learne to sing.

ing at her earnestly. "I am surprised at that."

"And why, sir? Why should you have doubted it?"

"Because, Madam," he answered gravely.

"Dr. Burney is a man for everybody to love. It is but natural to love him."

"I am not sure," said Dr. Johnson, "I I question if there be in the whole world such another man, altogether, from mind, intelligence and manner, as Dr. Burney."

This was certainly high praise from the "Great Bear," as most people called him. It was also evidence of Johnson's regard for Burney that the "Great Bear," who did not care for music, went frequently to the soirées which Mrs. Burney gave and where there was always music.

## Clouds and Sunshine

AFTER NINE YEARS of rustication, Dr. Burney, completely restored in health, returned to his native London. In the following year he had the misfortune to lose his wife. His loss was great, as was his grief. His friends, especially the Garricks did their best to cheer him, but, like a man who had been stunned, for the next few years he wear little of him. A visit to France, to place two of his daughters in school, helped to dispel his melancholy, upon which he began again to read and write without effort. David Garrick encouraged him to translate the words and

adapt the music of Rousseau's little opera, "Le Devin du Village," in which Queen Marie Antoinette had herself appeared, for the English stage. This was a happy diversion for the Doctor, though his adaptation was not an indifferent success.

Six years after the death of his first wife Burney married a Mrs. Allen, who had been a great friend of the first Mrs. Burney. She was a widow whose daughter Maria was a friend and playmate of the young Burneys, and they looked upon the marriage as a happy event which joined them all in one merry party in the same

fort of others was a marked characteristic of his lovable and gentle nature.

When he projected the establishment of a Public Music School, for the teaching of musically gifted children in the Foundling Hospital, he was much in advance of his times, and opposition caused him to abandon the idea. It speaks well, however, for his interest in the cause of musical advancement and education that he strove for such a foundation.

In 1769 he was granted the degree of Mus. Doc. by the University of Oxford. He prepared, for his exercise on this occasion, an anthem which was performed; and two years later it was produced at Hanover, under the conductorship of Carl Philipp Emanuel Bach.

## Honors Abroad

IN THE PREPARATION of his "History of Music," Burney, after having read every book, manuscript or bit of writing available, wisely recognized that the contemporary state of music could be best learned by visiting the various centers of that art in foreign countries and by personal touch with the eminent living composers. Accordingly, armed with full letters of introduction from the Earl of Sandwich, the Doctor set forth to France and Italy. Everywhere he was received with attention and consideration. As he wrote Garrick, "I must say that my treatment among these men of genius and learning, throughout my journey, has been the highest degree of flattering"—and in this he was referring to such illustrious men as Diderot, Rousseau and Voltaire.

On his return he published an account of his travels and experiences, which attracted the attention of even Dr. Johnson, who acknowledged his indebtedness, in writing his own "Journey to the Hebrides," to "that daring dog, Burney."

The following year Burney continued his music history searching trip to Germany and Holland, where, among others he met Haydn, Hasse, Carl Philipp Emanuel Bach, indeed all the leading musicians. Every country extended to him the greatest courtesies—all libraries and manuscripts were at his disposal. These voyages gave him unexampled material for his "History," which later proved to be, perhaps, its most valuable asset.

His return from his second trip had in it a tragicomic incident, in that the poor doctor, overcome by nausea, was compelled to make the channel trip twice, as he fell asleep and was carried back to France.

When his "History of Music" was published, it was dedicated, by royal permission, to Queen Charlotte; and the long subscription list for copies was headed by the Prince of Wales, afterwards George IV. While today Dr. Burney's work has been largely superseded, and time has proved it to be inaccurate in some respects, his survey of contemporary musical history, arrived at by first hand, has observations of great value to students of music. It is an elaborate and interesting work, well arranged and written in an amusing, gossip style. It is interesting as showing the vitality of his work, and how extensively it is referred to and quoted by Grove, Parry, Pratt and others.

Deserved honors came to Dr. Burney. We have instanced his degree from Oxford. He was made a Fellow of the Royal Society, and one of the celebrated "Literary Club" of which Johnson, Reynolds, Goldsmith, Garrick and other choice spirits were members. Frauke honored him by making him a Member of the French Institute, Classes des Beaux Arts. He was the intimate friend of Haydn, when he came to London. Burke, when in the Cabinet, had him appointed Organist of Chelsea College, and Charles Fox obtained for him a royal pension. Yet, throughout all, he preserved his serene and simple character. As one said of him, "He possessed all the qualities of the Chesterfieldian School, without its

(Continued on Page 615)

# A Day in Radio City

with

Frank J. Black

Musical Director of the National Broadcasting Company

## PART II

IF YOU WANT to learn how to be an orchestrator, orchestrate anything, everything—just keep everlastingly at it. At first your work is likely to be mediocre, and many of the things you will probably never hear, which is of course a blessing for yourself and mankind. Wagner is quoted as saying that all first opera should be drowned like kittens, and the same may be said of first orchestrations.

"There is in the world a great wealth of melody. Some of it, at first glance, may seem very trite. But Beethoven did not think the simple folk songs of Germany trite. He made immortal symphonies of them. In this way, it is my conviction that almost everywhere gems of real melody were turning up here and abroad; and in many instances what these melodies needed was a rich, appropriate, and, when possible, a brilliant dress. Melodies often come from very simple and untutored minds. Some of their creators have the kind of brain machine that no amount of tinkering could make into an efficient apparatus for turning their own God given gifts into appropriate settings.

"What does the orchestrator have to know? He has to know the orchestra and he has to know musical taste. It is usually better if he does not know how to play every instrument in the orchestra; but he must know intimately their technical limitations, their innate tonal characteristics; and he must have a keen sense of their relation to one another in the tone mass. In other words, he is a sound colorist in the highest sense. He must have every imaginable tone color on his palette; and he must know how to apply these colors with taste and beauty. For instance, if he is writing a part for the bassoon, he should know that the useful notes in general are as here given.



In other words, this is the working compass of a bassoon, although the complete range runs to perhaps a fourth higher, or

These notes, however, have been used only in very rare cases and to most players are very difficult. One of the classic examples of these rare notes is in the famous Bolero of Ravel. The reason he used them was that the piece, as a whole, is a constant crescendo from beginning to end. Therefore, in following this design, he started with the plaintive, low but very weak notes of the flute. To follow this, there was nothing in the orchestral palette that quite took the place of the weak and thin notes of the extreme upper register of the bassoon. This illustrates one of the thousands of technical and tonal problems which confront the orchestrator daily.

"I get to my office about eight o'clock in the morning. Usually I write from ten until ten. A part of my work is original and the part is the making of arrangements. My department consists of seventy staff musicians regularly employed, and some two hundred and fifty or more who work part time. Our library, which is the largest musical library of its kind in the world, requires the attendance of thirty experienced librarians, copyists, bookbinders, arrangers, cataloguers, copyists, bookbinders and purchasing agents to a musical rigors division. The sustaining program division

consists of about twenty people. They are really program builders. They build these programs themselves and are responsible for them. These sustaining features are paid for by the National Broadcasting Company, unless some advertising sponsor happens along and desires to take over the program.

## Preserving the Spice

"MANY THINGS govern the making up of these sustaining programs, chiefly the principles of variety and interest. The radio must be so interesting that it claims the attention any time that it is turned on. It is a principle of broadcasting companies to insure variety by avoiding the repetition of numbers on the same day on the same network. We have no more desire to exhaust the interest in a work than has the composer or the publisher. Therefore we have a rule that, if a work has appeared on a program once, it must not appear again that evening upon the same network. This applies to all programs on the radio are sponsored. The proportion of sustaining programs varies, but frequently runs as high as fifty sixty per cent.

"With clerical help included, required in administration from other departments, there is a group in the Musical Department which can run in its personnel as high as four hundred people, not including the artists and choruses appearing regularly on our programs.

"After the time of writing and arranging in the morning, I answer my mail. The 'fan' mail alone is at times enormous. It may run as high as thousands of letters a week. All important technical questions

relating to the artistic and personal problems, not only at Radio City but also in the affiliated broadcasting stations from coast to coast, come to my desk for attention. Usually, after attending to correspondence, I look at manuscripts that have been judged previously by our staff as worthy of consideration and that are brought up to me for attention. From then until lunch I reserve for necessary appointments. At lunch I have an opportunity to talk over details with various heads of departments. Several afternoons a week I close myself in and write for the various hours which I personally superintend—General Motors, Pontiac, RCA Radiotron and Coca-Cola. These are, of course, commercial hours. In addition to this, there are numerous sustaining features under my supervision.

"I am informed by one of our workers that in doing this I have been regularly writing an average of 180,000 notes a week. This seems preposterous, but it has been my experience that the very study of music itself so accelerates the mind that musicians are often capable of doing far more detailed work than workers in almost any other calling. This accounts perhaps for the fact that so many musically trained people have become famous in other lines.

## Polishing the Product

AFTER ALL this desk work and rehearsal, which may be choral, orchestral or full rehearsals. My own hours I release from the beginning to the end, myself. This is particularly necessary when there is a guest conductor, who usually comes in for one full rehearsal; and in the case of a Stokowski, a Toscanini or another met



FRANK J. BLACK



A STUDIO IN NBC HEADQUARTERS

POWER IN RESERVE



# RECORDS AND RADIO

By Peter Hugh Reed

SEVERAL foreign artists, long admired by American music lovers from their excellent recordings, are announced for Fall concert tours and radio appearances by the NBC Artists Service. Chief among these is the Kolisch String Quartet, who are justly regarded as one of the greatest string ensembles in Europe today.

Edith Lorand, famous Hungarian violinist and conductor, is also to appear here with her own orchestra for a first American tour. She is expected to create particular interest as a broadcast attraction. Miss Lorand has directed her orchestra in more than four hundred concerts in Europe and England. A pupil of the eminent Hubay and Flesch, she has also appeared as soloist with several leading European symphony orchestras and in the concert halls of a half dozen countries.

Rita Ginster, concert soprano who enjoys a wide popularity in England as well as in Europe, will also make her first visit to this country. Her singing of Mozart arias and lieder on records has already definitely established her as a great artist; and the fact that she has successfully appeared as soloist under such conductors as Walter Furtwängler, Muck and Beecham makes her coming visit something distinctly worthy of anticipation.

Monteverdi's *Madrigal Sestina, Tears of a Lover at the Tomb of the Beloved*, which Columbia (Set 218) recently issued, sung by the Cantori Bolognesi is one of the finest available examples of the sixteenth century madrigal writing on records and likewise one of the most moving works of its kind ever written. It was composed in 1610 at the Court of the Duke of Mantua, where Monteverdi was serving as head musician. Written to the memory of a young singer, whose sudden demise two years before caused the whole court mourning, the theme of the poem is the grief of an imaginary lover at her tomb. Monteverdi's importance as a composer is not generally known today. Yet he, who stands midway between Bach and Palestrina, is assuredly one of the great formative geniuses of musical history. In the domain of opera, his name leads the rest, for to him belongs the distinction of having first made opera a popular and successful form of entertainment in Italy and elsewhere.

Monteverdi was gifted, however, not only as an operatic composer, but also as an inspired composer of madrigals and sacred music. His ability to express profoundly the ideas and emotions embodied in a poetic text was both unusual and outstanding, as the *Madrigal Sestina* will prove. We recommend this work to all discriminating lovers of good music. It comes from the Golden Treasury of the Past—its art however timeless; for it will appeal to all who have ears and the powers to appreciate both today, tomorrow and tomorrow's tomorrow.

Mozart's "Symphony in C major," K425, is known as the "Little Symphony," because it was composed in haste in that city in 1783 for a special concert. The influence of Haydn, both in themes and in form, is apparent in this work, even though the hand of Mozart is unmistakable throughout. The work strives for brilliancy and grandeur. Even the slow movement, despite its inherent Mozartian tenderness, is somewhat festive with trumpets in the scoring. The irrepressible vitality of the finale is particularly attractive. Although thematically the work lacks distinction, stylistically it is perfect. Fritz Busch, equally eminent as solo violinist and ensemble

player, displays another facet to his extraordinary genius in conducting the British Broadcasting Orchestra through this work. The recording, which is Victor's, is excellent. (Set M266).

Early Beethoven music, written in his youth, when life held many promises and the world of sound filled his eager ears and gladdened his heart, is presented in the work which the Hindemith Trio plays in Columbia album 217. It is a trio for violin, Cello and cello—the one in D major, Opus 8, known as the "Serenade." This is delightful music, full of the spontaneity and eagerness of young manhood and, if it does not demonstrate Beethoven as a master craftsman, it does demonstrate him as a master craftsman.

The performance, which the Hindemith Trio gives of this work is perfect. The balance and fullness of tone is extraordinary. It is another tribute to the genius of three great musicians, who, in combination, know how to submerge their individual personalities for the perfect projection of an ensemble composition. Like Dumas' Three Musketeers, they are "one for all, and all for one," which is as it should be. The recording of this work is excellent.

It seems only yesterday that we were writing and reading laudatory reviews on Schickel's "Quintet for Piano and Strings" in the recorded performance by Gabrieliwitsch and the Flonazey Quartet; yet actually it was all six or more years ago. Now comes a new set, played by Arthur Schnabel and the Pro Arte Quartet, which, because of its more vivid and realistic recording and its more faithfully reproduced artistry, must replace an old favorite. Schnabel and the Pro Artes give a noble performance of one of the greatest works of its kind ever written—a highly refined and carefully wrought performance. (Victor album M272).

The recent enormous strides in recording will unquestionably bring many replacements in the next year, which will alter all equitable and just. Already Sokolowski has begun to re-record the most successful of his earlier sets. The first of these—Tchaikovsky's "Nutcracker Suite" (Victor's "Nutcracker Suite") is undeniably enhanced by the new recording. This music, as a writer has observed, has a perennial freshness that tempts one to classify it with such classics in light vein as "Alice in Wonderland." Its appeal is, of course, equally as great. One can hardly imagine a person growing into music or literature without knowing either one of these two works, for both occupy a conspicuous and important place. It is doubtful if we have anything on records which surpasses this work for its vividly reproduced orchestral opulence.

Recommended recordings: Huberman's brilliant performance of Lalo's "Symphonie Espagnole" (Columbia set 214); Harry's brilliant and more supple performance of the *Polka and Fugue* from "Schwanda" (Columbia disc 68310D); Kipini's glorious singing of arias from Mozart's "Flute" and Verdi's "Simon Boccanegra" (Victor disc 8684); Fischer's consummate playing of Handel's Piano "Suite in D major" (Victor 8693); and Albert Spalding's group of musical miniatures of his own creation, called "Etchings" (Victor set M264).

N. B.—In the seventh and eighth lines of the next to the last paragraph of this column of the September *ETUDE*, the phrase, "for which it was originally written," is not historically correct. Then, in the eleventh line, "organ technique" should read "keyboard technique."

# La Bohème

(LAH BO-HAME)

## A Tragedy of Humble Life in Paris

An Adaptation of Puccini's Famous Opera, to be Used as a Reading at Music Clubs

By Edward Ellsworth Hipsher

GIACOMO Antonio Domenico Michele Secondo Maria Puccini (jahl'-co-mo ahn-to'-nee-ch do-men'-ee-co mee-ahy'-lay sec-ahnd'-do mah-ree'-ah poo-chee'-nee) was born, by authority of the "Encyclopaedia Britannica," on June 22, 1858; of "Grove's Dictionary of Music and Musicians," on June 22, 1858, whilst the "American Supplement" of the same work places the event on December 28th of the same year. Then the "Musical Courier" says it was December 24th; and, in spite of these disagreements, "Ritman's Musik Lexikon" and "Baker's Biographical Dictionary of Musicians" solemnly declare that the future famous composer first saw day on December 23, 1858, with "Baker's" clinching its statement as verified "in autograph letter to editor." After all of which one may safely conjecture that the master really was born. So far as discovered, all agree that this was at Lucca (lo'-kah), Italy; that it was in 1858; and that he died on November 29th, 1924, at Brussels.

With this last date the Puccini lineage closed a full two centuries of service to music. The great-grandfather and great-great-grandfather of the subject of this sketch, Giacomo Puccini (1712-1781), rose to the organist of the Cathedral and Maestro di cappella (mahy-ah'-dro dee kahp'-pah-lah) with the oh and ay of the first syllable so blended as to form almost the long y of English) of the Republic of Lucca, along with being a voluminous composer. The great-grandfather, Antonio (1747-1832), was a distinguished theorist and composer

of a "Requiem" sung at the funeral of Joseph II of Tuscany. The grandfather, Domenico (1771-1815), was a widely recognized organist and the composer of three operas. The father, Michele (1813-1864), a pupil of Mercadante (meh'-rah-dahn'-lay) and Donizetti (doh'-ee-tso'-tsei'-tee), composed largely for the church, and one opera.

### A Humble Beginning

LITTLE IS KNOWN of Giacomo's childhood except that his widowed mother was harassed by poverty, that his musical inclinations would find some escape, and that at school he failed in arithmetic and yielded sadly to discipline. He first studied music under Angeloni and made headway in mastering the organ, so that his guardian-uncle had him appointed early as organist at Muligiano, three miles from Lucca, to relieve the family purse.

In his first examination for a scholarship at the Conservatory of Lucca, Puccini failed, but succeeded in the following year. He, however, acquired no real enthusiasm for music till, while preparing to go to Milan, he heard at Pisa a performance of the "Aida" (ah'-ee-dah) of Verdi, which so stirred his mercurial nature that for the remainder of the night he paced the bedroom, singing over and over again the famous march. A year of study at the Royal Conservatory of Milan had been made possible through the friendship of a lady-in-waiting who influenced Queen Margherita to grant a stipend of twelve hundred lire (about two hundred and forty

dollars) for this very worthy purpose.

### The Dawn of a Career

THE FIRST contribution to the stage was "Le Villi" (lay-vee'-lee) with its libretto by Fontana (fon-tah'-nah), an obscure Turinese poet. Offered for the Ricordi (ree-oh'-dee) Prize of 1883 it failed to win mention; but Arrigo Boito (ah'-ree-oh'-boe'-tah) and Marco Salvi (mah'-ro'-sah'-lah), who had heard the opera at the instance of the librettist, led in a subscription of a few hundred lire (lee'-ray) for the copying and producing of the work. "Le Villi" had its first performance at the Teatro dal Verme (Tay-ah'-tro dahl-vee'-may), on the evening of May 31, 1884; it pleased, and Ricordi bought it and commissioned the young composer to write another, "Edgaro." Puccini had made his first milepost on the road to fame.

### A Personality

Puccini's LIFE was a perpetual paradox. The most popular composer of his era, he was perhaps the least known, personally, of the great figures of his day. This was but a reflex of the naturally acute timidity of the man. In illustration, when "La Bohème" had passed its thousandth performance, the composer was invited to lead a Parisian gala performance. Insistent appeals finally won a reluctant consent. From the first Puccini was terror-stricken at the thought of appearing in evening dress before the public. He did, however, reappear before a mirror the use of a baton, his walking on and off the stage and the proper recognition of applause. But, as the time neared, panic more and more possessed him so that for days and nights he did not sleep, and finally on the eve before he should have left for Paris he gave way to reticence and telegraphed that he was ill.

In spite of this timidity and a certain attendant haughtiness, Puccini was delightfully hospitable in his informality with friends. He shunned the public whilst warmly responsive to the few. After his first success almost his entire life was spent in a humble, rustic hunting lodge at Torre del Lago, (Tor'-ray del la'-yo), a small village but a few minutes from Viareggio

(vee'-ah-er'-jo) a popular summer resort near Genoa. There his tiny home became a veritable curiosity shop, through his passion for collecting clocks that would play tunes, whistle and talk; devices for lighting cigars; trick boxes, from which many a surprising Jack-in-the-box popped out; corkscrews; atomizers for distributing perfumes; and loads of birds of all times, races and peoples, these last a tribute to his insatiable hunger for hunting.

His walls were weirdly bespattered with handwritings of Wagner, Rossini, kings, queens, and the great of the earth. The wizard of the magnetic current contributed, "Governments come and go; centuries pass; everything changes; but Bohème remains. . . . Edison." Talismans which inspired his romantic and rapturous music were photographs of Lincoln and Edison hanging above his piano.

Following the great success of "La Tosca" (lah-tah'-kah), Puccini built at Abetone (ah-bay-toh'-may) across the lake from Torre, a sumptuous villa, hoping for seclusion for his work; but in these surroundings all inspiration fled; and, after several vain attempts at residence, the composer returned to his beloved hunting lodge. There, the maestro did most of his work at night, before a crackling fireplace. He was fond of composing with the room filled with chattering friends. He would sit at the piano working out a theme, suddenly jump up to join in the argument of a political or artistic problem, and then, with the discussion at white heat, would break off and return to the polishing of his phrase. Or, when the fever was on, he would work far into the wee hours, after the friends had fled.

### The Master Hand

THE MOOTED PROBLEMS of opera were perhaps more nearly and satisfactorily solved by Puccini than by any other composer. His nearest companion, peer, the immortal Verdi, surpassed him in moments of superlative inspiration, but he had not the same power of light sustained flight in the realms of impassioned melody. Accepting much of the Wagnerian theory, Puccini avoided the ponderosity of its creator and, without cheapening his art, made it understandable to the plain man. His

ONE OF THE LAST PORTRAITS OF PUCCINI



THE MASTER CONTROL ROOM OF NBC

prepared beforehand, so that no precious time is lost.

"We use only one microphone for the whole pick-up, even in our larger concerts, and the dynamics are achieved by the actual performance.

"I have been asked if we do not move the microphone to secure a blending of tonal effects. This is never the case. The programs differ in no respect from a regular concert. That is our aim, to carry the radio listener to a concert hall.

"Timing is extremely vital. Everything is timed to a split second, so that there may be no lapses. This means that a composition cannot be given at a rehearsal in one tempo and then be played at a broadcast at another rate of movement. At rehearsals we must pay far more attention to instrumental and vocal balance than is necessary in a concert rehearsal. One section of the orchestra must be in perfect relation to the other. A large part of the secret of this rests in the refinement of writing or orchestrating. Many of the blares and blasts that once were heard, were not due to the players but to unskillful orchestrations.

"There is a difficulty in getting really good conductors for radio; because the good conductor must have a background of the highest artistic order, but at the same time he must realize that in popular music there are also many genuine gems.

In many ways the fine radio programs of today supply the "atmosphere" which teachers living in smaller centers have always prayed for. The wise music teacher is the one who systematically employs the radio as a regular adjunct to his work.



MAIN CONTROL DESK OF NBC

PUCCINI'S STUDY AT TORRE DEL LAGO



was an astonishing success in merging the claims of drama and of song, in widening the sharp and irritant angles of the old conventions of this art, and in providing opportunity for those gifted mortals who are both great singers and great actresses, till the most famous Wagnerian sopranos (chabou) worthy of their best mettle. He made it forever clear that grand opera need not be heavy opera; in fact that it may be at times near light opera, and this is the losing its eloquence; and that the human voice was created to be a medium of song. With all of which he has left no place for doubt that a first duty of the composer is to "get over the footlights"—an art in which he has had no superior, if an equal.

"La Bohème" was heard for the first time from any stage when performed on February 1st, 1896, at Teatro Regio (Royal Theater) of Turin. Its libretto, by Giacosa (chak-oh-oh) and Illica (el-lee-oh), is based on Murger's novel, "La Vie de Bohème" (*La vie du bo-hème*) (Bohemian Life), a tale of the Latin Quarter of Paris at about 1830. Wisely, they presented but your scenes, and these felicitously contrasted. In this work Puccini first displayed his full ripened art. "Edgar" (1889) had failed; "Manon Lescaut" (meaning less-oh) at Turin in 1893, somewhat atoned for this by its display of sometimes Murgerian grace and dramatic grit, whilst the superb ensemble which closes the third act first truly showed the composer's genius for the interpretation of tragedy through melody. "La Tosca," "Madame Butterfly" and "The Girl of the Golden West" were to follow. Each has its supreme moments, when poignant melody seems almost to have reached the heights of its emotional expression. None of these, however, achieves so completely as "La Bohème" the composer's gift of "maintaining a continuous flow of melody that at times illumines and at others intensifies the story." In no other is there such an unbroken spontaneity—such a spell which spells personal favor with the public. In it the composer "illumines with unerring deftness the whole gamut of human emotions." The music begins by deliv'ring whimsical comedy; and it ends, as Ernest Newman says, "by drawing a delicate veil of wistful sadness across the face of tragedy itself." It is great art, the music of perpetual youth, which it sincerely and beautifully portrays truth.

"La Bohème" is perhaps unsurpassed, if equaled, among operas, for its appeal to the fundamental human sympathies. It is a living portrait of the life of the 1830's among the art students of the famous Latin Quarter of Paris. It pictures faithfully both the humor and the pathos, the existence of a settlement of young visionaries, each clinging in childlike faith to the belief that a "great" inspiration from his pen, brush or chisel is to register him on the dusky roll of fame. Here in their poverty they live long days and nights on the fare of anchorites, with a bit of good fortune to any one of them leading to their indulgence in riotous eating, drinking and waste. It is the essence of this life that Puccini has embodied for all time in the magical score of his work.

III  
**Characters of the Drama**  
 Rodolfo (ro-dool'-fo), a Poet.....Tenor  
 Schanuard (shau-nard), a Musician.....Baritone  
 Marcello (mah-ree-oh'-lo), a Painter.....Baritone  
 Colline (coll-lee-n), a Philosopher.....Bass  
 Mimì (bee-nee), a Landlady.....Bass  
 Musetta (moo-say), a Seamstress.....Soprano  
 Alcandro (ah-chen-doh-oh), A Councilor of State.....Bass

Paragon (pah-reen-yoh).....Tenor  
 Custom House Sergeant.....Bass  
 Students, Working Girls, Shopkeepers, Street Vendors, Soldiers, Restaurant Waiters, Boys and Girls, People of the Street

IV  
**Musie**

An excellent potpourri of themes from the opera, by Bernardo Wolff, may be had for either two of four hands and would make a pleasing introduction. There is also a shorter fantasia for four hands, also by Wolff, which is not so true to the original as is the former mentioned.

V  
**Act I**

Scene—An attic with a large window showing an expanse of snow clad roofs. There is a fireplace at the left, and here and there a small cupboard, a little bookcase, four chairs, a painter's easel, a

few books, candlesticks and many packs of cards. It is Christmas Eve. In the frigid room Marcello works at his painting. "The Passage of the Red Sea," whilst Rodolfo looks pensively out of the window, each trying to appear oblivious to the unpleasant chill. Finally forced to consider the mutual discomfort, and with not a penny for fuel, Marcello first suggests burning his chair and then his "great" painting; but Rodolfo rebels at the thought of the odor of burning paint and from a drawer rummages a drama of his past efforts and offers it as a sacrifice to physical ease. As the first act is burned, the painter, he is almost frozen. Then, as more pages are burned and the three cluster about the grate, two boys enter with food, wine, cigars and a piece of wood. The lads are scarcely gone and the three men busy with laying their unexpected feast when Schanuard appears, scattering small coins about and telling of a "strifful" that has crossed his path. Their unusual meal has but begun when his relish is disturbed by a knock at the door and the voice of landlady Mimì demands admission. Knowing this visit to be for no other purpose than to demand the far delinquent rental, the four first consider deriding admittance; then, on the suggestion of a scheme which will get rid of him for a longer period, they offer him a boisterous welcome. Amazed at the cordial reception of himself and the note of expense Mimì succumbs to their lure and ingeniously swallows bait, hook and line. While he is enjoying the good things on the table, in the darkness, so that, while the conspicuous rigidity leads the conversation to love and gallantry, with allusions to Rodolfo's amours and intrigues with the

ladies, which have come to their ears. Highly pleased that, in spite of his years, he should still be rated as such a *gay* Lothario, Rodolfo enlarges upon his imaginary escapades and is painting himself in rather lurid hues, when he is astonished to find in his tales meet meeting with approval. In fact the four young artists express themselves as inordinately shocked at such licentious conduct and, declaring one so depraved to be unfit for their abode, they soon too politely invite his absence and finally bundle him out of the door with an ironic "Good evening."

With the demands of debts thus delayed, the "four musketeers" (as they are known to the neighborhood) decide on an evening at the Cafe Momus, their favorite resort at the Cafe Momus, where they are surrounded by dividing the remains of his store. So off go all but Rodolfo, who insists that he must first finish an article for his new journal, "The Beaver," but makes assurance that he will join them in five minutes.

Scene is a small square at a crossing of streets, with a motley crowd of soldiers, serving-maids, boys, girls, students, working girls, gendarmes, and so on, all in the spirit of Christmas Eve. There are shops of all sorts, and at the right the Cafe Momus, with filled tables on the street before it. Vendors hawk their wares, all is animation, with Rodolfo and Mimì walking aloof from the crowd, in his wake, Rodolfo, Colline and Schanuard mingle. Rodolfo sees in a shop window a pretty bonnet trimmed with pink roses and buys it for Mimì, regardless of its taking the last of his share of Schanuard's "windfall." Colline, Schanuard and Marcello bring a table from the overcrowded cafe, and Rodolfo and Mimì join them. Having ordered an extravagant meal, all are enjoying themselves, when there enters a snarling, snarling and coquetish girl of twenty, attended by a fussy old dandy. They are Musetta and Alcandro. This old noble, who still considers himself something of a beau, is the last victim of Musetta's wiles, which accounts for her gorgeous toilette. Having observed Marcello, whom she really loves, with the party of merry-makers, she is at once becomes dissatisfied with her very nature cavalier, insists on sitting at a table well in view of Marcello and attempts at attracting his attention. Marcello, though infatuated with Musetta, at first refuses to notice her coquetry, which so annoys her that she resorts to loudly scolding her companion and finally smashes a plate on the floor. To this no avail, she resorts to song and begins the famous waltz, perhaps the most popular single number of the whole work.

VIII  
**Musie**

Musetta's air, *Quando un'co' (As through the street)*.  
 (If it so happens that there is not a suitable voice available, the student may be led for piano or for violin and piano, in excellent arrangements. This song, into the second strophe of which Alcandro inserts valuable vocal cavortings, leads into the first number of the opera, one worth the making of a considerable effort to secure talent adequate for its performance.)

IX  
**Musie**

In the commotion of the ensemble which succeeds her song, Musetta, to whom Rodolfo has now made signs of recognition, becomes so eager for a change of position that she seizes a pair of shoes, removes her shoe, and sends Alcandro to fetch a pair of shoes to bring a pair a size larger. As he leaves, grumbling, Marcello rushes to Musetta and they have scarcely begun the expression of their joy at being reunited when there is heard the rattling of distant drums. Soon a patrol of soldiers enters led by a band, and the entire crowd starts to follow them. The young artists, having by this time spent all their money and are without means with which to pay for the luxurious supper, which is solved by Musetta suggesting that they be left with their supper at table, to be paid by Alcandro after which they hurry from the square. Rodolfo and Mimì arm-in-arm, Schanuard playing a lately purchased pipe, and Marcello and Colline carrying the shoes Musetta brought to the door.

Let me warm it into life." Which leads into one of the most beautiful scenes of love music in all opera, at the close of which the young lovers depart to join their friends at the Cafe Momus.

VI  
**Musie**

Scene for Mimì and Rodolfo (soprano and tenor), beginning "Che Gelida manina (Your tiny hand is frozen)."

VII  
**Act II**

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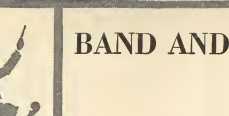
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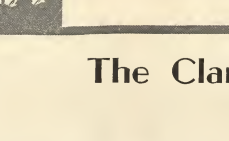
(Continued on Page 622)



# BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by  
**VICTOR J. GRABEL**  
 FAMOUS BAND TRAINER AND CONDUCTOR

The Clarinet—Its Use and Care  
 By Albert Kaufman



**THE POTENTIALITIES** for the expression of beauty are latent in all musical instruments. The ability to bring out this beauty is a matter of training.

Among the family of musical instruments, the merits of the clarinet are widely recognized. Its tone is peculiarly expressive. Its technical resources are almost limitless. Then composers have recognized these good qualities by making use of the clarinet in many of their finest works. It can sing so expressively, and with this it has such a versatile technique and fortitude that it has not done more than be termed "The Prima Donna of the Orchestra." Who, having once heard it, ever can forget that beautiful song which Weber has given to the clarinet in his *Overture to "Der Freischütz"*.

To the layman the clarinet is but a band instrument, or one of the orchestral "parts." What he should know is the exquisite use to which this instrument has been put in the chamber music of the masters. Mozart wrote for it a fine concerto, and gave to it a leading part in a quintet and a trio. Von Weber left for it three concertos, a quintet and a concerto. Schubert has given to it a dominant role in an octet; Beethoven, in a septet; and Brahms, in a quintet, as well as having written for it a sonata. So many have been so misguided by this instrument's walling in the hands of a poor player, that they are quite oblivious to its possibilities.

The clarinet has, along with the stringed instruments, and in many combinations, especially of the woodwind family, a distinct place on the recital program and particularly in the chamber music concert. For the student, who has the enthusiasm and persistence to master its resources, no other instrument offers more promising professional possibilities. There is probably no other instrument that is so widely used and yet on which there are so few highly capable players.

**Not for the Immature**

**THE CHILD PRODIGY** is very rare upon this instrument. It is one which requires the equipment of an adult. To be sure there are many who begin to study an early age. But the child has not yet the lung development, the strength of thumb, nor the large enough hand for properly supporting the instrument. The child is not yet able to cope successfully with all the problems entailed in a finished performance. Even the mature performer is not free from such difficulties. He does not respond satisfactorily; a particularly delicate passage may not come out clearly; a "squeak" may occur; or there may be trouble with the mechanism.

There are, however, no handicaps to the mastery of the clarinet at which the student need be alarmed. A good instructor and thorough persistence on the part of the student will overcome all its difficulties. Nor, it is not so easily learned

as some may imagine; but the beauties of its finished playing will more than reward the care and effort put into its study.

**Selecting the Teacher**

**AN ATTEMPT** to learn to play the clarinet without the assistance of a competent teacher cannot be recommended. There is scarcely another instrument on which bad habits are so easily acquired; and upon which, once once fixed, they are with more difficulty eradicated. This is true, both in the mastery of the mechanism of the instrument and in the proper interpretation and phrasing of the musical composition. And for these reasons it is necessary that the greatest care be exercised in the selection of a teacher. Only one of recognized standing as both player and instructor should be trusted.

By these few points the student may gauge very nearly the qualifications of his teacher. Does he insist on real beauty of tone? Must the tone both begin and end neatly? Does he insist that the music be played accurately, both as to the correct notes and the proper rhythm? Does he insist that the notes sing in finished phrases? Does he insist on a proper respect and care for your instrument? With these questions answered in the affirmative, one may feel quite safe in his care.

Naturally, the teacher cannot be held entirely responsible for results. There must be earnestness and determination on the part of the student, and with this there must be a real love for devotion to music.

At the lesson the student must not be afraid to ask questions. This is one of the safest ways by which the teacher can measure the needs of the pupil. Do not allow any point to pass till it is quite clear in your own mind just what is to be done and how to do it. If the teacher inquiries as to your understanding of a point, and it is

not entirely clear in your own mind, do not hesitate to say so. And do not say "Yes" till it is quite clear that you can go home and practice intelligently.

**Selecting the Instrument**

**THE SELECTION** of an instrument is vital to the success of the student, and he should not attempt this without the assistance of an experienced person. The intonation on a clarinet, as defects are apt to develop with continued use. The mouthpiece should blow freely (easily); and no particular notes should be either muffled or explosive. Needless to say, the quality of tone must be good. Then the facing of the mouthpiece must be of the best quality and properly adjusted. If it is too open, it becomes necessary to press too hard with the embouchure, and there is a consequent strain. If too close, the reed closes easily and again there is trouble. The high tones should not be difficult to produce. Then, most important of all, it must respond to the most delicate shadings of *forte* and *piano*; and the most delicate staccato must be possible throughout the entire range of the instrument.

To test the shading possible on both the mouthpiece and the instrument, play a slow note, then a staccato note, and then a position of a singing nature, for the free blowing of the equipment, such large intervals.

Another point to be carefully tested is the amount of good tone possible. A good instrument and mouthpiece will allow more *crescendo* (play with a bigger tone), without getting shrill, than will a poor set. This is highly important to observe. A cheap or poorly made instrument will have a thin tone; and it will not respond to a *forte* effort without becoming ugly in tone quality.

A good instrument at the beginning of study is a wise investment. For instance, suppose an instrument has one or two tones out of tune. The ear of the student will become so accustomed to these as to lose, to a large extent, his ability to discriminate clearly as to pitch. In fact, his ear may become permanently injured, from a musical standpoint.

**Good Care Worth While**

**OF COURSE** The instrument should have proper care. Immediately after use, it should be wiped dry. Cracking should be prevented by the use of olive oil. For a new instrument of wood, the oil should be applied after each drying of the first week and once a week thereafter. Put the

(Continued on Page 615)

In the third complete paragraph of the second column of this page of the September EDITION, the fourteenth line should have read "the strings (not horns) set off;" and in the seventeenth line "Stieglitz" should have been "Gitterdämmerung."







# High Lights in the World's Famous Piano Methods

PART IV

DEPPE

By Florence Leonard

THE TEACHING of Ludwig Deppe marks the beginning of a new trend in "methods." It is important not only because he presented new and original ways of schooling the hand and developing the connection between hand and sound, technique and interpretation, but also because these ideas were of such far-reaching value. He was born in 1820 and died in 1890. He was known to Brahms and to Clara Schumann as a highly promising young conductor of Hamburg, whence he went to Berlin to become Hofkapellmeister.

## Ideals of Tone

PERHAPS the constant association with the instruments of the orchestra increased his sensitiveness to piano tone. At any rate he deplored the prevalence of hard tone and of unnatural interpretations. "I hear the music the people do not play," he would say. "The too common lack of clearness ascribed to lack of finger-control. 'None of them have any fingers' was his frequent remark."

A simple, genial, warmhearted man, with a saving sense of humor and intense devotion to his ideals, he attracted students both by his own personality and by the playing of his finished pupils. He himself was not a public performer, but he had a remarkable insight into the relation of hand to piano and a wide knowledge of piano literature.

The accounts of his method come to us through his pupils, and naturally they vary somewhat. Moreover, it is not strange that, as he was a pioneer, his theories should not meet all the needs of his pupils, and that his pupils should branch off from his first principles with ideas of their own.

## "How" to Use Hand

HE BEGAN his teaching of a pupil with two simple exercises which were to be played with each hand alone, very slowly, with movements carefully planned and precisely carried out. Next, this control of the hand was applied in scales and other technical figures, Etudes, and other compositions. In his teaching appeared, thus, the beginning of the "how" methods, as distinguished from the "what" methods. For, once the hand was in order, "he shows me how to conquer the difficulty now. He takes a piece, and while he plays it with the most wonderful fineness of conception, he dissects the mechanical elements of it, separates them, and tells you how to attack your hand so as to grasp them, one after another. Technique and conception are identical, as of course they ought to be."

Amy Fay and Hermann Klöse give what are apparently the most authentic accounts of Deppe's own ideas.

## Position

THE SEAT must be low. As the master would say, "One may have the soul of an angel and yet if the seat is high the tone will not sound poetic."

The fingers should be slightly curved. Amy Fay says, "curved as much as possible." The outer side of the hand is raised, must not be lowered during the playing. The finger must "sit firm" in the joint (the knuckle). The thumb is curved and free from the hand. The wrist is held a little higher than the hand, then bent a little, touching the keys on the side.

(This must be the inner side; for, if it touched on the outer side, the outer side of the hand would have to be lowered.) "To get the right position of the hand—hold the hand in a ball over the keys and slowly unfold the fingers. In doing this the correct relative position of the wrist must be maintained, that is, it must not be low." The hand must be free from any pressing by the elbow.

The line from wrist to elbow rises slightly. The line of the outside of the hand should run through the arm (Axis).

## Conditions and Movements

WRIST AND arm must be "light" (a misleading word, inasmuch as it may be interpreted to conflict with the idea, later expressed, of "weight") and free, the hand turning upon the wrist as if it were a pivot. The shoulder must not be raised. The "elbow must be lead, the wrist a feather."

In playing the scales there is a sidewise movement, but without effort. The wrist is raised a little more than in the five-finger group. "In the scale each finger turns a little on its key as on a pivot, till the next finger is over its key, but the thumb does not turn under." Thus "the direction of the hand in many passages is always a little oblique."

## Weight, Not Stroke, and Calm

CONTROL TONE IS MADE, "not by stroke, but by weight of hand or finger, by means of the simple raising and lowering movements; not, therefore by more or less forced work of the muscles but in complete repose with no inner nor outer excitement, with a certain inhibition of direct will power. The tone formed in this way is

not only noble, but also has more body, and therefore carries better than the struck tone." The finger makes an effort in lifting only. The lift is only moderately high. There must be no conscious effort downward. (This is the first description, except for Adolf Kullak's earlier experiments, of the "free fall," so called.) The keys must not be held down by the finger. There must not be "phlegmatic falling," tension only in the finger ends. Feeling must be concentrated in the tip. In scales the fingers seem to draw the tone out of the keys. "The perfectly calm control of the hand in this position is the first requirement." In trills the tips of the fingers are always in the keys, with a feeling of the depth of the action. The arm leans on the fingers and keys.

## Scales and Chords

IN PLAYING the scale you must gather your hand into a nutshell as it were, and play on the fingertips. In taking a chord, on the contrary, you must spread the hands as if you were asking a blessing. For chords, the hands are raised high over the keys and allowed to fall without any resistance on the chord. The hands sink with the wrist, and take up the hands exactly over the notes, keeping them extended." Rubinstein's chords were described as "patterns"—"He spreads his hands as he were going to take in the universe, and takes them up with the greatest freedom and abandon."

## Pivotal Exercises

THE TWO exercises for developing the calm control, which required months of practice, are as follows: Form the hand in the natural, not forced,

position; lift each finger in order (but not high), beginning with the 5th. Let them fall without intentional effort of the muscles, at first without depressing the key. (The movement is likened to the simple swinging of a clock's pendulum.) Very slowly the fingers fall on dc, cb, ba, with the fingers 5-4, 4-3, 3-2, in order, and so on. The second exercise is played in the same manner as the first, but broken thirds are used instead of seconds (db, ca, bg). These two are the finger exercises. In playing them the effort is made before the playing sounds, that is, during the moment of lifting, between the tones. "At first the tone will be nearly inaudible, but with practice it will gain every day in power."

## Reasons for Using Weight and Oblique Position

THE REASONS for this manner of using the hands, Deppe stated thus: "The extreme lifting makes a 'kick' in the muscle, and you get all the strength simply from the finger, whereas, when you lift the finger moderately high, the muscle from the whole arm comes to bear upon it. The tone, too, is entirely different. Lifting the finger so very high, and striking with force, stiffens the wrist, and produces a slight jar in the hand which cuts off the singing quality of the tone, like closing the mouth suddenly while singing. It produces the effect of a blow upon the key, and the tone is more a sharp, quick tone, whereas, by letting the finger just fall, it is softer, less loud, but more penetrating." And Amy Fay adds, "I remembered that I had never seen Liszt lift up his fingers so fearfully high as the other schools, and especially the Stuttgart one, make such a point of doing." Also in regard to scales, she says, "Liszt has an inconceivable lightness, swiftness and smoothness. When Deppe was explaining this (the scale) to me, I was explaining this (the scale) to me, I suddenly remembered that, when he (Liszt) was playing scales or passages, his fingers seemed to lie across the keys in a slanting sort of way, and to execute the rapid passages almost without any perceptible motion. I'm sure Deppe is the only master in the world who has thought out that: though, as he says himself, it is the gift of Columbus—'when you know it'."

## Some Disciples

HERE FOLLOW the pupils of Deppe who adapted and created ideas according to their needs and their individual perceptions.

Anna Steinger, like Amy Fay, had studied with Theodore Kullak before going to Deppe. She was a girl of great talent, of intellect, of initiative. Although she eagerly grasped Deppe's principles, still she found that they did not wholly satisfy her ideals of tone. She discovered, too, that for her the source of power was in the muscles of the upper arm, and thus she was brought to study the influence of the shoulder, and began to "balance" the arm in the shoulder. In this way she acquired remarkable evenness of tone. The center of power was she decided, in the shoulder. It followed naturally, that when one wished to move sidewise for the scale connections, the movement should be in the shoulder, not in the wrist.

The position of the hand, also, she adapted.

(Continued on Page 632)

THE ETUDE

FASCINATING PIECES FOR THE MUSICAL HOME

## THE SWAN

This is to be described only as a musical pastel—an attempt to make atmosphere with tones. The whole style of the piece is novel and should be a relief for both pupil and teacher.

Grade 4. Andante M.M. ♩ = 108

ALEXANDER MAC FADYEN, Op. 18, No. 2

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The patter of ballet steps is heard all through this semi-popular composition. Play it with freedom and balance and note all accents as indicated.

Grade 3. **Brightly and with much grace** M.M. ♩ = 120

GUSTAV KLEMM

The patter of ballet steps is heard all through this semi-popular composition. Play it with freedom and grace. **GUSTAV KLEMM**  
Grade 3. **Brightly and with much grace** M.M. ♩ = 120

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*THE ETUDE*

2 7  
HIGH SCHOOL GRAND MARCH CARL WILHELM KERN  
via M.M. ♩ = 120 Op. 667

Grade 4. Tempo di Marcia M.M. ♩ = 120

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582



590

mf 25 30

*Pine* *p* 35

*p* *cresc.* *cen* *do* 40 *mf*

*Ped. simile* *cresc.* 45 *sf*

*p* 50 *mf* *p* *cresc.* *cen* *do*

*pp* 55 *dim.* 60 *pp*

*p* *cresc.* *cen* *do* 65 *cresc.*

*f* 70 *sf* D.C.

# SERENADE CAPRICE LOUIS VICTOR SAAR, Op. 89<sup>b</sup> No. 1

The editor of The Etude, once a protégé of Louis Victor Saar, knows well this composer's love for pieces in this graceful style, perhaps more French than German. Observe with care the staccato marks and tenuto marks which have a great deal to do with proper interpretation. Grade 4.

Andantino M.M. ♩ = 88

*p* *dote* *(simile)* 10 15

*Un poco mosso* *mf* 20 25

*cresc. ed accel.* *con passione* 30

*allargando al* 35 *poco a poco* *dim.* 40

*Tempo I.* *rall.* *a tempo* 45 50

55 60 *dim.* *pp* *pp*



# DUBINUSHKA

THE SONG OF THE CUDGEL

Transc. by CHARLES FONTEYN MANNEY  
Russian Craftsmen's Chantey  
Kurt Schindler. It never fails to impress

Here is a fine recital piece with an excellent climax. The Russian folk song is one originally transcribed by Kurt Schindler. It never fails to impress audiences, Grade 4.

**Molto Moderato**  
M. M. ♩ = 76

*p cantando*  
*mf*  
*ten.*  
*rit.*  
*ten.*  
*Refrain a tempo*  
*10*  
*pesante*  
*15*  
*cresc.*  
*Tempo I*  
*ff molto rall.*  
*20*  
*mf*  
*cantando*  
*con Pedale*  
*25*  
*mf*  
*rall.*  
*ten. r.h.*  
*30*  
*pesante*  
*Refrain a tempo*  
*35*  
*cresc.*  
*ff molto rall.*  
*40*  
*pesante*  
*broaden*

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Grade 8.

## SONG WITHOUT WORDS

**Andante cantabile** M. M. ♩ = 88  
*ben cantando ed espressivo*

JAMES H. ROGERS

*p*  
*il basso sempre leggiermente*  
*10*  
*slentando*  
*15*  
*rit.*  
*a tempo*  
*mf*  
*sostenuto*  
*3*  
*4*

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THE STUDIOS

*poco cresc.*  
*mf*  
*25*  
*piu dolce*  
*30*  
*rall.*  
*35*  
*a tempo*  
*tranquillo*  
*40*  
*mf*  
*p*  
*45*  
*b*  
*rall.*

## PRAYER OF THE CRUSADERS

Grade 3.

**Slow and plaintive** M. M. ♩ = 76

EVANGELINE LEHMAN

*p throughout*  
*portato*  
*5*  
*Péd. simile*  
*10*  
*15*  
*20*  
*cresc.*  
*25*  
*mf*  
*30*  
*35*  
*slightly slower*  
*p*  
*40*  
*pp*  
*45*  
*rit.*

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# MASTER WORKS

## BIRD AS PROPHET

This little piece represents one of the rarest flights of Schumann's fancy. Here is an orchard full of feathered songsters, warbling with all their might that the world is to be born again. Perhaps you hear only one bird but we hear millions singing this wonderful prophecy. Once well learned, this is the kind of a piece that one "just loves to play" over and over again for the sheer joy of eliciting this beautiful piece from the keyboard.

R. SCHUMANN, Op. 82, No. 7

Grade 8. Andante con molto tenerezza  
M.M. ♩ = 68

a) If the D is played with the left hand, as advisable, use the upper fingering.

b) See a

una corda

Tempo I

## GAVOTTE

From the FIFTH FRENCH SUITE

J. S. BACH

Grade 5. Allegro grazioso M.M. ♩ = 100

OCTOBER 1985



# PRELUDE

Grade 8. Allegro M.M. ♩ = 112

G. F. HANDEL

## OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

GEORGE H. MILES

# IN A GARDEN

C. B. HAWLEY

Moderato

*p*

"I am wea-ry of the gar-den," Said the

*a tempo*

*p*

*rit.*

Rose, "For the Au-tumn winds are sigh-ing, All my play-mates round me dy-ing, And my

*rit.*

*Allegro*

leaves will soon be ly-ing 'Neath the snow." "But I hear my Mis-tress com-ing," Said the

*rit.*

*mf.*

*f.*

Rose, "She will take me to her cham-ber, Where the

*accel.*

*ff. rit.*

*a tempo*

hon-ey-suc-kles clam-ber, And I'll bloom there all De-cem-ber, Spite of snows."

*accel.*

*ff. rit.*

*a tempo*



# LOVE DIVINE

CHARLES WESLEY

NORWOOD DALE

Andante con moto

Love di-vine, all love ex-cel-ling,  
Joy of heavn, to earth come down! Fix in us Thy hum-ble dwell-ing, All Thy faith-ful



# I'LL TAKE YOU HOME AGAIN, KATHLEEN

This song was written in the early seventies and is probably more popular now than ever before. The left hand part, which will come easily with a little practice of this hand alone, should be played very evenly while the player imagines that the treble part is a solo voice or a solo instrument.

Andante con espressione

THOMAS P. WESTENDORF

Handwritten musical score for 'I'll Take You Home Again, Kathleen'. The score is in 4/4 time and features a piano accompaniment with a treble and bass staff. The lyrics are written below the treble staff. The piece is marked 'Andante con espressione'.

I'll take you home again, Kathleen, A-cross the o-cean wild and wide, To where your heart has ev-er been, Since  
first you were my bonnie bride. The ro-ses all have left your cheek, I've watched them fade away and die; Your  
voice is sad whenever you speak, And tears be-dim your loving eyes. Oh! I will take you back, Kath-leen, To  
where your heart will feel no pain, And when the fields are fresh and green, I'll take you to your home a-gain.

Chorus

# SUNSET IN A JAPANESE GARDEN

Great: Soft 8'  
Swell: Soft 8'  
Prepare: Choir: Voix Célestes, coup. to Swell Under the cherry blossoms the Japanese maidens dreamily dance and sing.  
Pedal: 16' (a light 8' may be added)

FAY FOSTER  
Arr. by H. J. Stewart

Handwritten musical score for 'Sunset in a Japanese Garden'. The score is in 2/4 time and features a piano accompaniment with a treble and bass staff. The lyrics are written below the treble staff. The piece is marked 'Even time, not too fast'.

(They dance)  
Ch. Voix Célestes  
Con grazia ma non troppo presto  
pp sotto voce  
Gt. molto leg.  
(They sing)\*  
Sw. Voix Humana

\* The tempo of the song to be taken a trifle slower.

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THE ETUDE

Handwritten musical score for 'March of the Wee Folk'. The score is in 4/4 time and features a piano accompaniment with a treble and bass staff. The lyrics are written below the treble staff. The piece is marked 'Lightly, in march tempo'.

(They dance)  
Ch. Voix Célestes  
a tempo sempre p dreamily  
dim. molto  
pp sotto voce  
poco rit. (The maidens fade into the gathering dusk)  
rit.  
8-  
pp Aeoline  
Gt.

# MARCH OF THE WEE FOLK

JESSIE L. GAYNOR  
Arr. by Bruce Carleton

Lightly, in march tempo

Handwritten musical score for 'March of the Wee Folk'. The score is in 4/4 time and features a piano accompaniment with a treble and bass staff. The lyrics are written below the treble staff. The piece is marked 'Lightly, in march tempo'.

Violin  
2nd Violin ad lib.  
Piano  
Gt.  
D<sup>mf</sup>

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# SWAYING DAFFODILS

SECONDO

A.R. OVERLADE

Valse legere M.M.  $\text{♩} = 60$

The musical score for the second part of 'Swaying Daffodils' is written for piano in 3/4 time. It begins with a *mf* dynamic and a tempo marking of 'Valse legere M.M.  $\text{♩} = 60$ '. The score consists of two systems of staves. The first system includes a *rall.* and *Fine* marking. The second system includes a *giocoso f* marking, a *rubato* section, and a *a tempo* section. The score concludes with a *TRIO* section marked *meno mosso mp*, followed by a *rit.* and *a tempo* section, and finally a *mf* section. The piece ends with a *f* dynamic, a *rall.* marking, and a *D.S.  $\text{♩}$*  instruction.

# SWAYING DAFFODILS

PRIMO

A.R. OVERLADE

Valse legere M.M.  $\text{♩} = 60$

The musical score for the first part of 'Swaying Daffodils' is written for piano in 3/4 time. It begins with a *mf* dynamic and a tempo marking of 'Valse legere M.M.  $\text{♩} = 60$ '. The score consists of two systems of staves. The first system includes a *rall.* and *Fine* marking. The second system includes a *giocoso f* marking, a *rubato* section, and a *a tempo* section. The score concludes with a *TRIO* section marked *mp meno mosso*, followed by a *rit.* and *a tempo* section, and finally a *mf* section. The piece ends with a *f* dynamic, a *rall.* marking, and a *D.S.  $\text{♩}$*  instruction.



# PROGRESSIVE MUSIC FOR ORCHESTRA

## THE CAMEL TRAIN

WILLIAM BAINES  
Arr. by Hugh Gordon

Camel Train in distance  
Tempo di Marcia W.W.  $\text{♩} = 108$

Increase in tone gradually

1st Violin

Piano

Bedouin Chant

The musical score for the 1st Violin and Piano parts of 'The Camel Train'. The 1st Violin part is written in 2/4 time, starting with a melody that increases in tone gradually. The Piano part provides a rhythmic accompaniment with chords and single notes. The score includes dynamic markings such as *pp*, *p*, *mf*, and *sf*. A 'Bedouin Chant' section is indicated with a double bar line and a key signature change.

SOLO VIOLIN  
Camel Train in distance  
Tempo di Marcia W.W.

## THE CAMEL TRAIN

WILLIAM BAINES

Increase in tone gradually

Bedouin Chant

The musical score for the Solo Violin part of 'The Camel Train'. It features a melody that increases in tone gradually, with dynamic markings like *pp*, *p*, *mf*, and *sf*. A 'Bedouin Chant' section is marked with a double bar line and a key signature change.

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THE STUDIOS

## FLUTE

Camel Train in distance  
Tempo di Marcia

## THE CAMEL TRAIN

WILLIAM BAINES

Increase in tone gradually

Clar.

Bedouin Chant

The musical score for the Flute part of 'The Camel Train'. It includes a melody that increases in tone gradually, with dynamic markings like *pp*, *p*, *mf*, and *sf*. A 'Bedouin Chant' section is marked with a double bar line and a key signature change.

## 1st B♭ CLARINET

Camel Train in distance  
Tempo di Marcia

## THE CAMEL TRAIN

WILLIAM BAINES

Increase in tone gradually

Bedouin Chant

Strings

The musical score for the 1st B♭ Clarinet part of 'The Camel Train'. It features a melody that increases in tone gradually, with dynamic markings like *pp*, *p*, *mf*, and *sf*. A 'Bedouin Chant' section is marked with a double bar line and a key signature change. A 'Strings' section is also indicated.

## E♭ ALTO SAXOPHONE

Camel Train in distance  
Tempo di Marcia

## THE CAMEL TRAIN

WILLIAM BAINES

Increase in tone gradually

Bedouin Chant

The musical score for the E♭ Alto Saxophone part of 'The Camel Train'. It includes a melody that increases in tone gradually, with dynamic markings like *pp*, *p*, *mf*, and *sf*. A 'Bedouin Chant' section is marked with a double bar line and a key signature change.

## 1st B♭ TRUMPET

Camel Train in distance  
Tempo di Marcia

## THE CAMEL TRAIN

WILLIAM BAINES

Increase in tone gradually

Bedouin Chant

Muted

Open

The musical score for the 1st B♭ Trumpet part of 'The Camel Train'. It features a melody that increases in tone gradually, with dynamic markings like *pp*, *p*, *mf*, and *sf*. A 'Bedouin Chant' section is marked with a double bar line and a key signature change. 'Muted' and 'Open' sections are also indicated.

## TROMBONE or CELLO

Camel Train in distance  
Tempo di Marcia

## THE CAMEL TRAIN

WILLIAM BAINES

Increase in tone gradually

Bedouin Chant

The musical score for the Trombone or Cello part of 'The Camel Train'. It includes a melody that increases in tone gradually, with dynamic markings like *pp*, *p*, *mf*, and *sf*. A 'Bedouin Chant' section is marked with a double bar line and a key signature change.

OCTOBER 1935



# FASCINATING PIECES FOR JUNIOR ETUDE READERS

## BIRDIES' LULLABY

HESTER LORENA DUNN

Each hand starts near the middle,  
With each thumb over D;  
Left thumb will reach the high bass notes,  
I'll count them up from C.

When each hand plays a phrase just right  
In time and fingering,  
I'll play them both together then,  
And later I will sing.

Grade 1.

**Andante** M.M. ♩ = 96

Lit-tle bird-ies in your nest, Now it is your time to rest; Close your eyes and fold your wings, and dream of man-y pleas-ant things.

When the sun climbs in the sky, Bird-ies spread their wings and fly; When the sun goes down so low, Bird-ies to their nests will go.

In the breeze your cra-dle swings, While your lul-la-by it sings, Lit-tle stars the watch will keep While lit-tle bird-ies sleep.

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## GNOMES AND FAIRIES

ELLA KETTERER

Grade 1½.

**Allegretto** M.M. ♩ = 152

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## GAMBOLING GRASSHOPPER

J. LILIAN VANDEVERE

Grade 1½. Merrily M.M. ♩ = 64

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## CHERRY BLOOMS

BYRON COLEMAN

Grade 2. Allegretto M.M. ♩ = 84

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Grade 14.

## MERRY PRANKS

NATHANIEL IRVING HYATT, Op. 36, No. 1

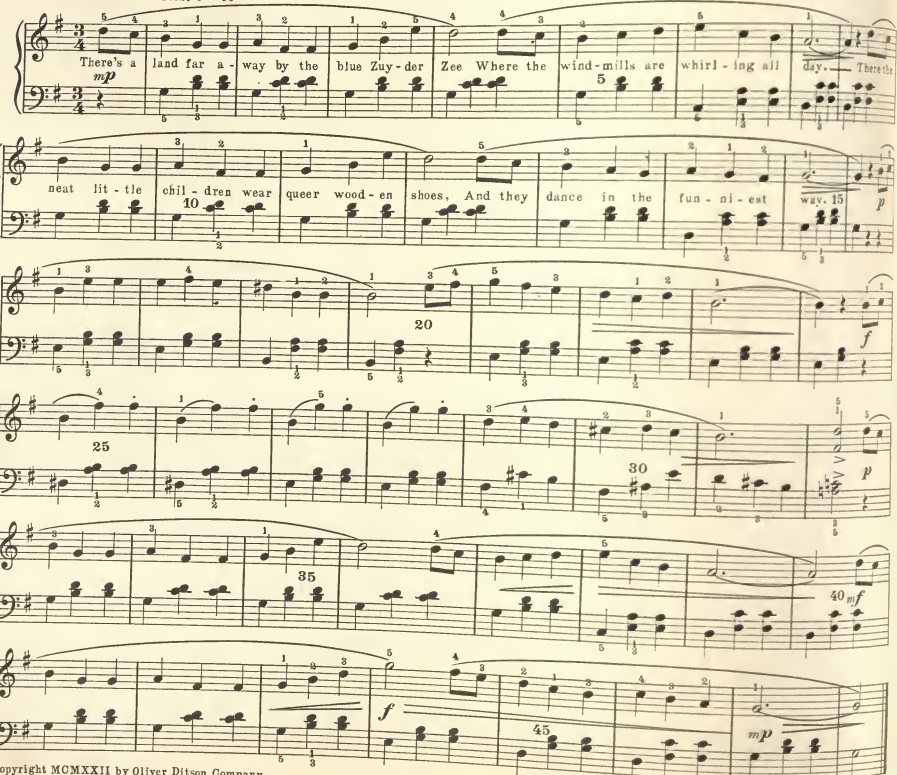
## Fifty Years Ago This Month

Allegretto M.M.  $\text{♩} = 104$ 

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## LITTLE DUTCH DANCE

HELEN L. GRAMM, Op. 30, No. 2

Moderato M.M.  $\text{♩} = 96$ Copyright MCMXXII by Oliver Ditson Company  
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THE STUDY

Charles W. Landon, a widely known teacher of that period, wrote, in "A Talk with Pupils":

"All difficult passages are to be perfectly learned by your having practiced them over and over. Fingering and touch are to be kept in mind, for it is not possible to perform well unless you have a good technique. There is but one way to accomplish this, and that is to listen critically and attentively to your practice and to do artistic work on every phrase you perform. Brain and heart, thought and conscience must be active."

"I emphasize conscience because it certainly is wrong time and money—the cost of your lesson—is a matter to be conscientious over. You must learn the 'difficult art of being severe with yourself.'"

"Zelter, who was one of the greatest teachers of Europe, said of his pupil, Mendelssohn, 'It is not his genius which surprises me and compels my admiration; for that was from God, and many others have the same. No; it is his incessant toil, his bee-like industry, his stern conscientiousness, his inflexibility towards himself, and his actual adoration of art. He will gain a name in everything he undertakes.'"

"No habit can be of more value to you than to absorb yourself in the work before you, to make your will-power control thought, nerves and body, and to do it at once, as soon as you are seated at your instrument. Spencer says, 'In the supremacy of self-control consists one of the perfections of the ideal man.'"

"Ask questions about your lesson, from the beginning to its end. Learn the meaning of the Italian words of expression, and how to do correctly the passages of hard time or fingering. Learn how fast you are to play your études and pieces, and if you understand the phrasing and content, especially of the obscure passages. Learn how the piece is composed—its motives, climaxes, points of repose, and cadences."

"Schumann says, 'Do not judge of a com-

position by a first hearing; what pleases you in the first moment is not always the best. Masters should be studied.'"

"Many exercises, études and pieces are given for a special purpose. Be sure you have a clear impression of what this special purpose is, and how to accomplish it, what style of touch to use, and, if the touch is new, be careful that you have a perfect understanding of what it is and exactly how to do it. Ask your teacher to explain and illustrate it until you have a clearly-defined, sharply-impressed ideal in your mind."

"Let Jenny Lind be your model. Signor Garcia, her teacher has said: 'Her only genius was in the power of continuous application. I will tell you in what she was greater than any other pupil I ever had. I could play over a cadenza or phrase, saying, 'Do it so.' She always listened very attentively, never interrupted. Then when I had finished, she would say, 'I have thought it over, and do not quite understand. Would you tell me again?' I would tell her a second time. She would study it carefully, minutely, and then had the courage to say, 'I think I have some comprehension of your meaning, but it is not quite clear.' I have any amount of patience, and I would wait a third time."

"She at last seized upon the true meaning, and, although slow in learning, she never forgot. The lesson of Jenny Lind's enormous progress in short a time was this, that after a first and thorough explanation she knew how to apply herself in the right way to study. I do not remember to have repeated the same thing a second time to her after the one lesson. In consequence, she learned more in one year than other pupils will in ten years or a lifetime. . . ."

"Observe if the self-satisfaction that you enjoy while doing good work is not worth the cultivating. The more perfectly you understand your lesson, the more interest and pleasure you will take in your music, and therefore the faster you will learn. . . . You will have learned much, when you know how to take a lesson."

The National Broadcasting Company Music  
Appreciation Hour

(Continued from Page 574)

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	11:30 A.M.—Series B, 8th Concert: The Dance
February 7, 1936—	11:00 A.M.—Series C, 8th Concert: Symphony
	11:30 A.M.—Series D, 8th Concert: Berlioz Program
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	11:30 A.M.—Series B, 9th Concert: The March
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	11:30 A.M.—Series D, 9th Concert: Wagner Program
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	11:30 A.M.—Series B, 10th Concert: The Overture
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	11:30 A.M.—Series D, 10th Concert: Brahms Program
March 13, 1936—	11:00 A.M.—Series A, 11th Concert: The Human Voice
	11:30 A.M.—Series B, 11th Concert: The Song
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*It is the ambition of THE ETUDE to make this department an "Organist's Etude" complete in itself.*

By Hans Hoerlein

The type of repeated notes arose in an era when stiff action, inflexible technique, and misguided voicing produced an inevitable gap between repeated tones. To smooth over this gap the practice of tying was invented. Unquestionably this was a welcome resource and respite to fingers involved with the fatigue incidental to playing the organ. Today, improved organ action and the development of technique have minimized the gap between repeated tones to the degree provided by an instantaneous action and a technical refinement approaching the speed of the human reflexes.

The organist and pianist, schooled in modern technique, eliminate from the technical approach the gap formerly inevitable under an inviolate pedagogy which held that fingers must be raised to strike the keys. Briefly, finger action today operates not from above the key, involving lost motion, but from the key surface, involving only the slight movement from key surface to key bed. Similarly, chord intonation is by a slight drop of the wrist which beds the keys under the fingers. The fingers' return to key level is simply the release of impulse and weight, active in the fingers or wrist.

**L**EGATO, when correctly taught, requires no adaptation to the modern organ. We establish this legato by not releasing the keys of a chord until the intonation of the next chord—provided all tones of the next chord are new. If one or more tones of the next chord are the same as in the chord we are leaving, these tones are released for a new intonation, but all other tones are held and carried over legato to the intoning of the new chord. As the new chord is intoned the repeated tones sound with it. The repetition of one or more tones is not con-

### Instrumental Idiosyncrasies

IN MUSIC written for the organ, composers have been influenced by the characteristics of the organ as a tone-sustaining instrument and by its unfavorable conditions for repeating tones, freely adopting, therefore, the use of suspensions in harmonic structure. Bach's music calls for note repetition; action and voicing of his time favored the practice. Authorities tell us that until we come to a voicing in the modern organ approaching the so called classic ensemble, the playing of Bach's music is inane. Theoretically, the organist today must acquire a high

depriving what he wrote, but that such departures in voicing have actually made the organ an inadequate vehicle for playing his music. The Silbermann organ was "silvery" in tone, rich in the higher harmonics, or overtones, and comparatively weak in the fundamental tone. Departures since then have developed heavy flutes and an overtoneless type of diapason. Action on the Silbermann organ, too, was responsive, compared to later developments.

AS A RULE organ tones sound under conditions of more or less resonance, thus ameliorating the effect of repeated tones under unbalanced voicing. In cases of marked resonance the tying of repeated notes is ill-advised. For these reasons, organ critics may rightfully comment upon much organ playing as dull and blurry, void of vitality and feeling alone.

*By Henry S. Fry*

It is, of course, true that in order to save space and expense, some idealism has necessarily been sacrificed. For instance, in the smallest pipe organ, installed in a limited space, it is necessary to include one octave of reeds in the pedal organ, and to limit the range of some of the stops downward, to "Tenor C" in the instrument without pipes, where the power is secured by amplification, we miss the richness of volume produced by a mixture of varying tone colored stops, which

[illegible]

194	Rank and File	P. 2	
195	Kunguani Ostruv	P. 2	Hubenstein
196	La Goleirid	P. 2	G. Schuster
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197	Love and Flowers	Em. 3	Albrecht
198	Love Dream	P. 3	W. L. L. L.
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- (2). Give each member a period for a personal talk and a voice try-out.
- (3). Make a list of the singers and assign each voice as to quality, range, sight-reading ability and solo material.
- (4). Spend some time in the choir library studying the type of music there. It would be well to make up a systematic list of all anthems books and the number of copies of each.
- (5). Arrange for an interview with the pastor and the organist to determine the order of service and the customs of the church.
- (6). At the first rehearsal, pick an easy

- authentic. This will give a chance to study the actual ability of the choir as a whole.
- (7). Practice hymns. They are important. Give suggestions as to proper breathing places and correct tempos.
- (8). Plan a very definite program, have a definite plan of procedure. Go prepared for any emergency.
- (9). Plan a "get acquainted" party. Invite the choir members and their families, and the pastor and his family. This will insure a better feeling among the choir members and pave the way for other social activities. Make it a musical evening by having musical games and asking the members to be prepared to contribute a part to the program.

By Mrs. W. Henry Herndon

**AUTHOR:** Sir Isaac Watts was born in Southampton, England in 1674. As a child he lived in an age of religious strife and sacrifice. When he was a young man, he was very frail and battled not only for religious and intellectual life, but physical as well. He began the study of Greek, Hebrew, and French, between the age of eight and eleven, and by the time he reached manhood he was an eminent scholar and man of letters. He was respected and admired as a theologian and philosopher, and a large number of people accepted his teachings.

gony called him "the inventor of hymns in our language."

Tune: *Hamburg* by Lowell Mason. Lowell Mason is one of the most noted American hymn writers. He was called upon more to elevate the standards of Church music than any other person in its history. He also introduced music into the public schools—enough to immortalize his name.

Interpretation: The hymns have been written for this song, but none of them seem to express the sentiment as does *Hamburg*.

Interpretation: The author's title for this hymn was *Crucifixion to the World by the Cross of Calvary*. The text for the first four verses is from the Bible. The hymn is in connection with the celebration of The Lord's Supper. The tempo should be not too fast. The words and music should express the thought of Matthew Arnold very fittingly, namely, "the greatest hymn in the English Language."

Isaac Watts. *Hamburg, L. M.* Arr. by Lowell Mason.

1. When I sur-vey the won-drous cross, On which the Prince of glo-ry died,  
2. For-bid it, Lord! that I should boast, Save in the death of Christ, my God;  
3. See, from His head, His hands, His feet, Sor-row and love flow mingled down  
4. Were the whole realm of na-ture mine, That were a pres-ent far too small

The first system of musical notation for 'The Bird Song' is written in 4/4 time on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a whole note G4, followed by a half note F#4, and then a half note E4. The next measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The final measure of the system consists of a quarter note A3, a quarter note G3, and a quarter note F3. The system concludes with a double bar line.

My rich-est gain I count but loss, And pour contempt on all my pride.  
All the vain things that charm me most, I sac-ri-fice them to His blood.  
Did e'er such love and sor-row meet, Or thorns com-pose so rich a crown,  
Love so a-maz-ing, and so di-vine, Demands my soul, my life, my all.

The first system of musical notation for 'The Bird Song' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. The notation is in a simple, accessible style suitable for a children's songbook.

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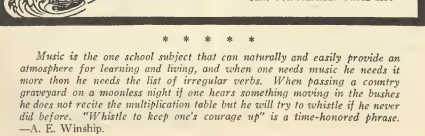


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## QUESTION AND ANSWER DEPARTMENT

Conducted by

Karl W. Gehrkens

Professor of School Music, Oberlin College  
Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

### Vocational Citizenship.

Q. I am taking a course in vocational citizenship and am interested in it not only as a course but also as an occupation which will be piano instruction. I am going to write a paper on this occupation and would greatly appreciate any general information on the subject, including history, reference, preparation, courses, and so on.—D. T.

A. If you are to be a teacher of piano the minimum length of study after high school graduation would be about four years. In order to be a good teacher you should know grammar and composition, history of music, as well as other theoretical subjects. You should also study singing for singing in the music activity in music education.

The ordinary person who studies piano after getting a studio in some office building or goes into the business of the various pupils. The hold is somewhat overcrowded at present, and I should not advise you to go into it unless you have real musical ability and a good desire to give instruction in this particular medium.

Clarinets, cadences. Q. Will you please tell me how to play the cadence in Chopin's Nocturne, Op. 9, No. 21. I do not know how to play the right hand with the four eighth notes in the left hand.—L. S.

A. In the copy that I have, these cadences are marked as 1/4 giving them a full note for less than half that amount. Write to the publisher, G. Schirmer, 1015 Broadway, New York City, and ask them to send their copy to you. I have seen it in the "Star" (2 star) list. Ask them to send their copy to you.

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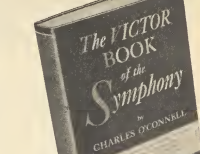
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## Educational Piano Technique

### In Song and Speech

In Collaboration with George L. Lindsay  
Two Volumes

This unique song method presents a practical means of cultivating the voice for singing and speaking states of mind. The underlying theory also introduces the pupil to the literature of song. These three important objectives are the result of an ingenious plan. Twenty-five simple but excellent exercises are set to interesting verses which state the common vocal truths, and acquire the vocal technique in accordance with the principles. Herein is shown that all attempts to regulate voice-production by "breath-control," "placement," and the like, are doomed to failure. What then? Is there no science to the matter at all? Yes. The voice will respond to the desire for musical expression provided interferences are removed. These interferences—differing in number and degree with each pupil—under the control of the will and are removable by its means. But the book does not pretend that a knowledge of these facts constitutes vocal training. The development of voice is primarily the development of art, though science also plays a part. However, in teaching pupils how to make correct tones, they are aided by a knowledge of the nature of the voice for they then can concentrate on musical expression and the removal of interferences; instead of being bewildered by the terminology in too common use in the vocal field.

We spoke in the first paragraph of an introduction to the literature of song. This is provided by a second group of twenty-five exercises based upon the vocal technique of the chief musical phrases of as many opera and oratorio arias, and lieder. The pupils thus finish their study at the midst of real singing.

A word as to the authors. W. Warren Shaw is a vocal teacher who has produced scores of successful professionals and has exceptional experience, studying in Italy, Germany, and England, singing in church choirs, concert, open, teaching, and making records. The *Lost Voice Art and Authentic Production*, by Mr. Shaw, is a practical and musical training, as well as voice production. His collaborator, George L. Lindsay, Director of Music of the Public Schools of Philadelphia, is well known as a choral conductor, composer, pianist, and organist, and has had great success in developing individual vocal capacity through class instruction. The tone color produced in the famous Philadelphia High School Music Festival is an evidence of the possibilities of class vocal instruction. His aid is to be seen in the study plan, orderly progression, and careful grading of the material. The book is useful for individual as well as for class instruction. It contains 35 cents for each volume, postpaid.

## Ten Tonal Tales

### Melodious Studies for the Development of Style in Piano Playing

By Harold Locke

There may have been a time when "Young America" cheerfully accepted a book containing a score or more technical studies to be used as supplementary material. But now, to a few teachers of today, however, would care to risk such procedure.

When additional practice material is needed in teaching the hands, playing triplets, and repeated notes, giving the student the legato touch or playing light melodic, the experienced teacher gives a tautful and interesting piano piece containing examples of the technical difficulty that is to be overcome.

These pieces are purchased separately the expense may sometimes be more than pupils from families of limited means can afford. This book, Locke gives ten

melodious piano pieces covering the above-mentioned technical phases, practically good supplementary material for the entire second year's study of the average pupil. This composer has a real gift of spontaneous melody and his fresh harmonies and catchy rhythms will surely appeal to young players.

We are now offering teachers an opportunity to order a copy of this book at the special advance of publication cash price, 35 cents, postpaid.

## Rob Roy Peery's Third Position Violin Book

### For Class or Private Instruction

After the violin student has completed a first instruction book, such as the author's *Violin Primer*, the teacher will find that he can take up this work and embark upon a thorough study of the Third Position.

First he will take up original studies giving practice in the fingering of the new position and the shifting between positions. Next comes a group of carefully edited studies in third position entirely—then original studies in which he practices shifting with each pupil—under the control of the will and are removable by its means. But the book does not pretend that a knowledge of these facts constitutes vocal training. The development of voice is primarily the development of art, though science also plays a part. However, in teaching pupils how to make correct tones, they are aided by a knowledge of the nature of the voice for they then can concentrate on musical expression and the removal of interferences; instead of being bewildered by the terminology in too common use in the vocal field.

## The Second Period at the Piano

By Hope Kannermer

This successful Canadian piano teacher, who also has conducted Summer sessions in class instruction at one of the largest of the Eastman School of Music in Rochester, is recognized as one of the foremost contemporary authorities on piano pedagogy. Her previous work *The First Period at the Piano* has been adopted by many progressive teachers. Naturally, a demand has been created for a volume to follow this book, and after carefully testing all materials in her own classes, Miss Kannermer has now produced *The Second Period at the Piano*. The Theodore Presser, Inc., as United States agents for this new book, are pleased to announce that copies of it soon will be available.

We know that every teacher who has used *The Second Period at the Piano*, will profit by making the acquaintance of both books.

*First Period at the Piano* is priced at 75 cents, and *The Second Period at the Piano* is in course of preparation, single copies may be ordered at the special pre-publication price, 35 cents a copy, postpaid. This offer is limited to the United States of America and its possessions.

## When Voices Are Changing

### Chorus Book for Boys

It is quite likely that several hundred school music educators throughout the country, after reading the announcement of this forthcoming publication, have said to themselves, or to others, "This *Passage* is going to bring out the type of volume I told them was needed because of the scarcity of existing material of that kind." As a result in the making of a Presser publication, no decision was made to issue the work until there was an assurance that it was available for such a collection a satisfying number of copies, which would be just right for school boys, and would lend themselves readily to arrangements by the teacher. The book is a part of the practical experience in taking care of boys' groups. A single copy may be secured in advance of the regular publication price, 60 cents, cash to accompany the order and the book to be delivered postpaid as soon as published.

## Piano Studies for the Grown-Up Beginner

Most instruction books for grown-up beginners are designed to maintain the interest of the student by providing pleasing, easy-to-play pieces and short preliminary technical exercises.

*Grown-Up Beginner's Book* by W. M. Felton is probably the first work which attempts to take the adult or teen-age student to go to higher things in piano playing.

The *Grown-Up Beginner's Book* will be a selected group of material, from Czerny, Heller, Burgmüller and other authors, that may be taken up after the first piano instructor and which will lead the student to the playing of music of intermediate difficulty.

It should also prove of great assistance to the player who wishes again to take up piano study after a lapse of years. While this work is in preparation for publication single copies may be ordered at the special price of 40 cents a copy, postpaid.

## Sabbath Day Solos

### High Voice—Low Voice

Musical album form perhaps means more to the church singer than to others rendering music before the public. Nothing is more important than to plan a solo for a church service and then, at the last minute, not to be able to find the right solo. Often church singers have lost or misplaced so many copies of their sheet music that they are unable to find the right solo. This work has been brought out to plan a solo for a church service and then, at the last minute, not to be able to find the right solo. Often church singers have lost or misplaced so many copies of their sheet music that they are unable to find the right solo.

When needed, this new collection is just the type to be of real service to church singing and soloists. A demand has been created for a volume to follow this book, and after carefully testing all materials in her own classes, Miss Kannermer has now produced *The Second Period at the Piano*. The Theodore Presser, Inc., as United States agents for this new book, are pleased to announce that copies of it soon will be available.

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## Sacred Chorus for Men's Voices

### Chorus Book for Boys

It is quite likely that several hundred school music educators throughout the country, after reading the announcement of this forthcoming publication, have said to themselves, or to others, "This *Passage* is going to bring out the type of volume I told them was needed because of the scarcity of existing material of that kind." As a result in the making of a Presser publication, no decision was made to issue the work until there was an assurance that it was available for such a collection a satisfying number of copies, which would be just right for school boys, and would lend themselves readily to arrangements by the teacher. The book is a part of the practical experience in taking care of boys' groups. A single copy may be secured in advance of the regular publication price, 60 cents, cash to accompany the order and the book to be delivered postpaid as soon as published.

## Presser's Manuscript Volume

Musical students and composers who wish to preserve their writings in manuscript form will welcome the *Manuscript Volume* which is in preparation. The expense of binding separate sheets is considerable. Here all of one's music may be placed in a well-bound, cloth-covered book of manuscript paper of an excellent quality, 80 pages; size 12 inches and having 12 pages as usual. During this month orders may be placed for single copies of *Presser's Manuscript Volume* at the special pre-publication cash price, 60 cents, postpaid.

(Continued on Page 627)

## World of Music

(Continued from Page 568)

THREE THOUSAND SINGERS in a chorus, with an organ of 20 or more hundred, under the direction of David Stanley Smith and Richard Donovan of the Yale School of Music, give the *World of Music*, in the *Howl*, as a feature of the celebration of the Connecticut Tercentenary, with an audience of fifteen thousand.

DR. NICHOLAS J. EISENHARTER, eminent organist, composer and teacher, died on July 22nd, when on a visit in Germany. Born and educated in Germany, he came to America in 1890, as principal of piano and theory in the Connecticut College of Music. In 1907 he became principal teacher of piano in the Granbery Piano School of New York. He had been for years in leading churches of both cities.

MRS. WILBUR T. MILLS, long one of the most prominent organists and broadly equipped musicians of Columbus, Ohio, died there on June 22nd, she, with Rowland Dunham, then organist of the First Congregational Church, founded the Central Ohio Chapter of the Hellenic Society.

Born at Lancaster, Ohio, and educated at Oberlin, she had lived for forty-five years in Columbus and had been for thirty-one years organist of the Broad Street Methodist Church.

IGNACE JAN PADEREWSKI, world renowned Polish pianist will give his first recital in Columbus, Ohio, on October 12th, when he will be heard exclusively over an NBC-WJZ network by ten-thirty.

The *Fundamental Technical Studies on a Scientific Basis* by D. C. Douin is a book of exercises for the young violinist that will require considerable attention in the teaching profession. When the author came to this country he was an author of a book on violin and his master classes in New York and California have created considerable interest in his teaching. The new book, broadcast on October 12th will offer the opportunity for the countless number of his friends in America to hear him.

THE ZURICH THEATRE ("opera house") in American usage celebrated recently its centenary. The theatre was opened with a performance of "The Magic Flute" of Mozart, the same work which had been the last of the low voice giving them in ranges suitable for alto, baritone, and bass voices. Place your order now for a single copy at the advance of publication cash price of 30 cents each, postpaid. Be sure to state whether the high or low voice is desired.

ALGIERS heard the "Andrea Chénier" of Giordano for the first time when that work was recently performed under the baton of M. Wertschlag.

WILHELM MENDELBERG, on the celebration of his Golden Jubilee as a conductor, has received the honor of being named as the conductor of the Amsterdam and has been promoted to the rank of Grand Officer of the Crown of Belgium.

THE NATIONAL OPERA of Berlin reports that in 1934 it had 40,672 admissions. Its total receipts were 1,200,000 marks, said to have exceeded those of all other theaters of the city.

The HOUSE in which Franz List, some fifty years ago, gave his last concert in Paris, is reported to be about to be demolished and an apartment house built on its site.

## COMPETITIONS

A FIRST PRIZE of five hundred dollars; second and third prizes of three hundred dollars each; and fourth, fifth and sixth prizes of one hundred dollars, all are offered by the Ginn and Company, for the best work for school use. Only native or naturalized American musicians may compete; and the work must be submitted before September 30th.

The ELIZABETH SPRAGUE COLLEGE PRIZE of one thousand dollars is offered, in a competition open to composers of all nationalities, for a chamber music work for string quartet or string trio. The work must be submitted before September 30th. Prizes and particulars may be had from the College Foundation, Library of Congress, Washington, D. C.

## Singing Melodies

A Collection of Piano Solos With Words Boys and girls in the first grade of piano study enjoy playing little pieces, especially pieces with clever rhymes, which they can sing. The young "performer" or "juvenile artist." Experienced teachers know the value of these "singing melodies" for the child, as a sense of rhythm and of phrasing.

Some of our best composers of juvenile piano material have published books of first pieces with words. These are extensively used but, naturally, they lack the variety that can be found in a book of "singing melodies" selected from the writings of various composers. This new volume will contain a generous number of simple piano solos with words and the foremost contemporary composers of juvenile educational material will be represented.

During the period in which this book is in course of preparation copies may be ordered at the special advance of publication cash price, 25 cents, postpaid.

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## SHEET MUSIC—PIANO SOLOS (Continued)

in the first grade of piano	15857
playing little pieces, especially	23937
stronger rhymes that may be sung.	6879
"performer," or another	5832
"Experienced teachers know	25011
these "singing melodies" for in-	18569
crease of rhythm and in teaching	26148
	23449
	18428
or best composers of juvenile	30633
have published books of first	
grades. These are extensively	36131
used. They lack the variety	7739
found in a book of "singing	
melodies for the primary	SH





CONDUCTED BY ELIZABETH A. GEST

## Mozart and The Princess (Playlet)

By Louise Findlay



## Enigma

By Stella Whitson-Holmes

My first is in TEMPO  
But not in NOTE.

My second's in PHRASING  
But not in STAFF.

My third is in BASS  
But not in TREBLE.

My fourth is in CLEF SIGN  
But not in RHYTHM.

My fifth's in STACCATO  
But not in DYNAMICS.

My whole is the name of a favorite  
INSTRUMENT.  
Answer: Piano.

## Kitten Is Given a Recital (For Very Little Juniors)

By Marjorie Knox

EVA JONES was practicing. There was no one at home to hear except her little gray kitten. Eva thought she would pretend to be giving "Fluff" a recital. She lifted Fluff from the floor where he was chasing a ball of blue yarn, and placed him on the bench beside her, and began to tell him about the musical number; she thought he would enjoy it much more if he said it. "This piece has one flat so it is in the key of F Major. It is written in two-four time, meaning that each measure has two beats and that one quarter note equals one beat. Sit still and listen well, Fluff, and you can hear my right hand play two notes that sound almost exactly like you do when you say 'Meow'."

The small furry creature stretched his paws, and blinked his eyes at Eva. She always thought this meant "All right, I'm satisfied."

"Kitten sat perfectly still; his eyes closed. 'Fluff' Eva looked at him. 'You're not even listening! Wake up! Do you see these two letters? D.C. stands for Da Capo, which means to go back to the beginning and play until you come to the word Fine; then the piece is finished. Now, Fluff, in this case, I must go back to the beginning and repeat the first eight measures because that is how it ends."

At last she finished and looked to find the gray kitten curled on the bench beside her fast asleep; his nose snuggled into his fuzzy tail, which made him look like a muffin.

"Fluff! You never will be a musician; artists just aren't made by going to sleep on the job." She slipped her hand under his chin and looked straight into his eyes. "I bet, Fluff, that I'll be a great pianist long before you will!"



## Mozart and the Princess (continued)

WILLIAM: You mean Salzburg?  
LADY AUBREY: Salzburg, of course. You go right past the Carpenters' Guild till you come to the book-stall, then turn to your left and you will find them across the way from the silversmith.  
WILLIAM: That seems a bit complicated, but I'll try to find them.  
LADY AUBREY: Of course you can find them. When you come to the Carpenters' Guild you can ask your way for the Empress, in the village knows them. (Exit William.)  
(Lady Aubrey seats herself at piano.)  
LADY AUBREY: I like music too. I believe I will play on the Princess' harpsichord while no one is around. (Plays one or two pieces. Enter Princesses.)  
PRINCESS: Andrey you play very well.  
LADY AUBREY: I thank you. (Makes curtsy.)  
PRINCESS: I have invited the Mozarts to come this afternoon. Do you remember that marvelous little boy?  
LADY AUBREY: Indeed I do. I was going to ride the dappled mare this afternoon but I would rather stay here and listen to the music.  
(Princess and Lady Aubrey take chairs and knit or embroider. Princess goes to door and returns to knitting.)  
PRINCESS: I wish they would arrive.  
LADY AUBREY: I think I hear horses on the driveway.  
PRINCESS: I'm so glad they were at home. The little Mozart is already a master composer. People will be playing his compositions long after our courts are forgotten.  
LADY AUBREY (at window): He is entering the palace now.  
(Princess and Lady Aubrey powder noses, adjust rings, and so on.) (Enter William,

followed by Wolfgang and Marie Mozart, and Johan.)  
PRINCESS (extending her hands): We all are glad you could come.  
WOLFGANG: This is a great honor and our parents said to express their appreciation to you and whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to fourteen years of age; Class C, under eleven years of age. Subject for story or essay this month, "A Musical Adventure." Must contain not over one hundred and fifty words.  
All contributions must bear name, age and address of sender written clearly, and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., before the eighteenth of October.

Names of prize winners and their contributions will be published in the issue for January.  
Put your name, age and class on upper corner of your paper, and your address on upper right corner. If your contribution takes more than one sheet of paper, do this on each sheet.  
Do not use typewriters and do not have any one copy your work for you.  
When schools or clubs compete, please have your own preliminary contest, and send in the five best papers.  
Competitors who do not comply with all of the above conditions will not be considered.

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## Staccato-Legato Game

By Riva Henry

ONLY a piano and a clock or watch with a second hand are needed for this game. The leader calls the name of a scale in staccato, or legato, as G minor, staccato, or E-flat major, legato, and so on. He then points to one of the players, who must go to the piano and play the scale called for before one half minute has passed.



A mistake puts the player "out" and the one remaining "in" the longest wins. (It must be decided in advance whether the scales are to be played hands alone or together, one octave or two, depending upon the grade of the players.)

## Weeds

By C. F. Thompson, Jr.

A WEED is a plant out of place. In the garden or on the farm, a splendid stalk of corn is a weed in a potato field, and a fine potato plant is a weed in a field of corn. In the same way, our musical garden may have "weeds"—false notes, for instance. If we forget to sharp an F in the key of G, we have a weed in our musical garden. That F natural is perfectly good in all of half a dozen other places, but in the key of G it just does not belong. It is a potato in the corn field.

Also, the farmer is troubled by other "weeds," though he may not think of them as such. For instance, a plant which grows out of the line is certain to cause trouble, and most good farmers tear such a plant up just as ruthlessly as if it were some plant of a different kind. Our musical garden should be kept free of such weeds, too. Suppose a composer has written the repetition of his subject just a little differently, either in harmonization, or even in the melody. He knows what he wants to do, and for the player to play one of these passages in the place of the other is to plant "weeds" in the musical garden.

Then there is still another kind of weed which the careful farmer must eliminate. This is the inferior plant, and it is weeded out simply by refusing to save seed from it. By this process the farmer strives to improve his crop from year to year, and he is aided by Nature constantly in this endeavor. The weed plants die, and their kind in time must die also.

Now can we apply this to our musical garden? Most assuredly we can! Who wants to be a weed in the musical garden?

Scene: Interior of room with piano, and several chairs.  
Characters:  
PRINCESS MARIE ANTOINETTE  
WILLIAM, Court attendant  
JOHAN, Court page  
AUBREY, Lady-in-waiting  
WOLFGANG AMADEUS MOZART, the boy composer  
MARIE MOZART, his little sister.  
Princess Marie Antoinette is seated at piano playing a few simple pieces, sometimes humming to herself.  
Enter William, making a low bow before the Princess: It is lovely to hear the princess playing on the harpsichord.  
PRINCESS: Oh, thank you. Do you like music?  
WILLIAM: I do indeed, Princess. I wish I could play.  
PRINCESS: William, do you remember that little boy named Mozart who came here to the palace and played for the Empress?  
WILLIAM: I do indeed, Princess, and he was certainly bewitched. He must have worn magic clothes.  
PRINCESS: Nonsense! You know we gave him some of his clothes right from the palace; and do you not remember we even took off his ring and he let us keep it as a souvenir, and it is not a bewitched ring, you know that.  
WILLIAM: Well, I do not suppose he can always play as he did that time—it was too wonderful!  
PRINCESS: You think he could not? Well, we shall find out. Let us have him come here to the palace this afternoon. (The Princess moves to table or desk, and writes note.)  
WILLIAM: That would be fine indeed, Princess.  
PRINCESS: Now William, you go right away and find him and give him this note, and we will have him play for us this afternoon, and he is to bring his sister Marie, with him. (Exit Princess.)

(William paces the floor; Johan enters.)  
JOHAN: What's on your mind? You seem somewhat disturbed. I am sure you have no cares of the court to worry you.  
WILLIAM: The Princess is sending me to find the young Mozart and fetch him here to play for our sister afternoon.  
JOHAN: That will be delightful. Why worry about that?  
WILLIAM: But I have no idea where he lives. I wish I could play as the young Mozart, then the Princess would like me better and I would be asked to play for her.  
JOHAN: Ha, ha, you play for the Princess! WILLIAM: Why not? Who teaches these young Mozarts to play, anyhow?  
JOHAN: I understand their father teaches them and he takes them on long trips to play in different cities and at the courts.  
WILLIAM: I hope they are not away on a trip now, for the Princess bids them come here to the palace this afternoon. But where shall I find them? I told you I did not know where to go for them.  
JOHAN: Lady Aubrey may know where they live. I have heard her speak of the Mozarts. I'll see if I can find her. (Exit Johan.)  
WILLIAM: How I do wish I could play. (Seats himself at piano and plays a few chords or short pieces. Enter Lady Aubrey.)  
LADY AUBREY: Good morning William. WILLIAM (raising and making low bow): I did not hear your ladyship enter.  
LADY AUBREY: No, you were quite absorbed. So you are turning my note in?  
WILLIAM: I only wish I could! Does your ladyship know where the Mozarts live?  
PRINCESS: The Princess would have me bring them here today to play for her.  
LADY AUBREY: Why, yes, let me see. They live on a crowded little street in the village. (Continued on next page)

Scene: Interior of room with piano, and several chairs.  
Characters:  
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WILLIAM, Court attendant  
JOHAN, Court page  
AUBREY, Lady-in-waiting  
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LADY AUBREY: Why, yes, let me see. They live on a crowded little street in the village. (Continued on next page)



MOZART AND HIS SISTER PLAYING AT COURT

## JUNIOR ETUDE—(Continued)

## Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and nearest original stories or essays, and answers to puzzles.  
Any boy or girl under sixteen years of age may compete, whether a subscriber or not, and whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to fourteen years of age; Class C, under eleven years of age. Subject for story or essay this month, "A Musical Adventure." Must contain not over one hundred and fifty words.  
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Do not use typewriters and do not have any one copy your work for you.  
When schools or clubs compete, please have your own preliminary contest, and send in the five best papers.  
Competitors who do not comply with all of the above conditions will not be considered.

## Why I Like Music (Prize Winner)

I like music because I do not think that I could get along in the world without it. Ever since I was a child I have been studying the piano's mysteries, and I have come to the conclusion that music, if made the right way, can make the world a better place. Music makes the world a better place, it seems perfect. Since perfection is everyone's ultimate goal, music satisfies that wish.  
Every listener or performer comes to me, sympathies for another's sorrow or joy, can begetherness of worldly care, soothes my wounded pride, softens my angry passions, and brings great dreams to the future. When I play I often pretend that I am a great pianist, and I feel that I am with an iron hand, or a compass hand, I certainly feel the burden of the past and of the future, the language of the soul, from music, the "language of the soul."  
EDITH SMALL (Age 14),  
Massachusetts.

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EDITH SMALL (Age 14),  
Massachusetts.

## Puzzle Corner TRIANGLE PUZZLE

By Stella M. Hadden

Each dotted line is a three-letter word.



- 1-2, the number of performers in some compositions.
- 1-3, the number of fingers used in piano playing.
- 1-4, a line connecting tones of the same pitch.
- 1-4, the number of players in many compositions.

## Why I Like Music (Prize Winner)

"Why do you like music?" asked a friend of mine one day. I could not answer at once, I could not explain, my tongue was locked. Yet I knew very well that I loved music dearly. But I said that I would explain in a different way.  
I stepped into the house and brought out my violin. Drawing the bow across the strings I began to explain to him why I liked music. The singing of the strings played in my mind, and I felt that I was in a different world, and I helped me to explain.  
I said to my friend, "I have finished, it is something God has given you and it touches the hardest part of the soul and the only way to explain it is through music itself."  
PAT BART (Age 11),  
Georgia.

## Honorable Mention for May Essay:

Ruth Schwartz, Mary Ellen Hutchings, Charles Hedding, Lily King, Rebecca Tait, Janine Honk, Marjorie O'Neill, Rosalie Cook, Elizabeth B. Smith, John Sherry, John Everett, Gertrude Griffin, Selma Anders, Vera Joffe, Patricia Mendenhall, John Sherry Jackson, Marie Mithun, Ernest Couate, J. D. W. Mas Steward, Mary Katherine Brown, Marjorie K. Kelsey, Mary Katherine Brown, Dorothy Johnson, Carroll McCre, Marjorie Stentz, Wanda Stentz, Mary Katherine Brown, Roseanna, Jamie O'Brien, Ella Perkins, R. K. Perkins, Frederick Pfeiffer, Norman Franster, Ruth C. Jackson.

## Puzzle

THROUGH an oversight there was a misprint in the puzzle in the May issue, hence it could not be correctly worked out.

## LETTER BOX

DEAR JUNIOR ETUDE:

MUSIC means very much to me and I like to study the piano. Whether you are feeling happy or sad, it can all be expressed in music.  
In studying music one becomes friends with great composers, such as Bach, Mozart, Beethoven, Schubert, and many others.  
And I like to study music, because the piano is to those who know how to use it, seems like a fairy key to a magic land. This land is close at hand to those who love music, but to those who do not, it is far away.  
Studying the piano is rather mysterious! Who knows but that you will be a famous musician some day!  
From your friend,  
MARY E. ERDMAN (Age 10),  
Pennsylvania.

## Letter Box List

Letters have also been received from the following which can not be printed, owing to lack of space:

Katherine Peame, Gladys Nagel, Mary Ellen Lynde, Ruth Marshwood, Myrtle Fonglas, Martha Caroline Agers, Mary Ruth Campbell, Elizabeth Baldwin, June Chumley, Dana Jean Chatterton, Fannie Rodriguez, Margaret Foy, Pauline Sharpe, Mary Ann McGinnis, Esther Suder, Patricia Beale.

## NOTICE

Please note change of age limits in JUNIOR ETUDE Contests, beginning last month. Read the contest directions carefully.



## High Lights in Famous Piano Methods

(Continued From Page 586)

changed. She preferred a spheroidal or "natural" hand, instead of the high outer hand of Depe. This was a natural consequence of the freedom of shoulder and elbow.

At this point of the development of the methods, there was some difference of opinion as to which were her ideas and which were Depe's. At least, the story goes that he claimed ideas which she declared she had originated. However that may be, the valuable ideas were passed on, handed down to the fortunate recipients.

### Variaisons on Depe's Method

BUT SOON Steiniger came to a point of still wider divergence from Depe's theories. The "free fall" no longer satisfied her, because she could not reconcile it with muscular tension. And muscular tension she believed to be necessary. She then evolved the vital tension of all members from fingertip to vertebrae, and the tension of the mental faculties (as opposed to the inhibition of all power). She herself had previously described Depe's idea of finger movement as "allegmatic falling" with "tension in fingertips only."

Steiniger's playing, in its prime, brought her most enthusiastic approbation, and the effect of her tone was described "as if a balloon were underneath it—like an ocean wave and its undertone." Her fortissimos were "magnificent," her pianissimos "the finest and most skillful." Her tone, apparently, must have had an unusual quality.

### Frederick Clark Steiniger

A CONSIDERABLE influence on Steiniger's playing came about through her marriage to Frederick Clark, an American (who added her name to his own). He was highly mystical in some of his theories concerning music. These are not pertinent to the present paper, but they no doubt had an effect on his theories of technique.

Clark had been studying with Ehrlich, who told him that his technique was already adequate. But he was far from being satisfied with his proficiency and was only too conscious of the gulf between ideals and practical execution, both in himself and in others. He got little satisfaction from questioning Depe, and writes him down as unwilling to answer questions and to analyze the subject of technique verbally. Possibly Depe preferred to choose his interlocutor; for, with Amy Fay and others of whom there are stray glimpses, Depe seems to have been geniality itself.

Clark finally formed his ideal as follows: "Technic is not a foundation but a degree of practical perfection increasing with the development of the conscious adaptation of fundamental essential unity." In other words he seems to say that technic is not something to be acquired as a preparatory subject merely. Rather it is to be developed day by day, together with and not apart from the development of the whole being and its relation to music.

Practically, he emphasized Depe's idea of movement in curves, "circuloid" or "elliptical," and we find this idea explained and elaborated especially in those pupils of the Depe system who came under the influence of Steiniger and Clark. He sought the accurate analysis of movement, particularly those movements which he observed in Rubinstein and Liszt. (Kullak said of Liszt, "He comes over difficulties which we first have to overcome.")

### And Other Exponents

AMONG OTHERS who took up the Depe ideas with enthusiasm, were Elisabeth Caland and Toni Bandmann, pupils of Depe and also of Steiniger and Clark. They added new theories, discarding

freely when they chose. The problems of tension, of more or less participation of shoulder and back, of "rotary" movement of finger on or finger; all these possibilities, considered with reference to tone quality, velocity and power, began to occupy these teachers and their students. Steiniger, a medical doctor who was interested from the scientist's point of view, and had a strong influence on Bandmann, although he was not a pianist, is also prominent in this period of research.

Quotations which seem to have come direct from Depe, and which possess a certain stimulating vividness, are included in Caland's books. "The hand should be carried over the keys. Nothing is demanded of the fingers except to take the keys over

from Gerny, with some from Cramer also. Directions for study are to practice very slowly with each hand, then with both, and then repeat the process; to practice two hours slowly before one hour of fast practice.

And Amy Fay says of her own slow, careful practice under Depe's guidance: "It seems as if my ears had been opened for the first time. Such concentration is very exhausting."

### Branches of the "How" System

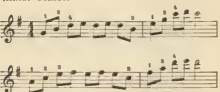
THE "HOW" system is thus fully launched on the sea of learning. But just as the earlier streams of "method" divided into two streams—the "What" and the "How"—so the new "How" stream began almost at once to divide into other streams. There were the advocates of "Free" movements only, who used as little muscular tension as possible. There were the believers in the "Con-

2. What important new way of using the fingers did he teach?
3. What effect does this finger-movement have upon tone?
4. What mental attitude did he consider necessary to good tone-production?
5. What position did he wish the hand and wrist to take in playing scales and arpeggios?
6. What different shapes of the hand did he describe for scales and for chords?
7. Describe the conditions required in the wrist and elbow.
8. What important distinction is there between the finger-playing of Depe and of Anna Steiniger?
9. What new idea with regard to the arm did Steiniger teach? Why?
10. Did Depe teach technique as a separate preparatory subject or in connection with interpretation?
11. Who were some important pupils of Depe?
12. What makes the "How" method of technique different from the "What" method?
13. What earlier teacher had an inkling of the free, effortless "fall" of the finger?
14. Who were famous advocates of "careful" movements?
15. What difference does the ear hear between curved movements and straight ones? Between tones made with a loose stroke and those made with a free fall combined with weight of the arm?

## Improving the Thumb Action

By Annette M. Lingelbach

Does your thumb have difficulty in passing over intervals of two and three notes? Then practice this phrase from No. 78, Book I, Liebling's "Selected Gerny Studies," through the various major and minor scales.



This drill is excellent for changing average arpeggio playing into significant tonal beauty; for stretching the hand to encompass longer intervals; for providing greater flexibility, and for increasing general speed and developing smoothness in playing any type of melody.

## Music Extension Study Course

(Continued From Page 584)

imitated rhythmically by the right hand in the next two measures. This imitation continues throughout the entire first line. In the second line a fragment (last half) of the opening motif is used and developed by repetition. The pupil who recognizes these patterns plays with more intention and is a better sight reader and memorizer than the pupil who greets each phrase as just so many new notes.

### LITTLE DUTCH DANCE

By HELEN L. CRAMM

A little wooden shoe dance in which the accents should be applied a bit ponderously to suggest the clumsiness of the sabots as they tap out the various steps of the dance. Play it brightly and with humor. The Dutch children are traditionally a happy lot and this atmosphere should pervade every measure of this little dance.

### SELF-TEST QUESTIONS ON MISS LEONARD'S ARTICLE

1. Why did Depe seek a new method of training the hand?

## Next Month

THE EDE for NOVEMBER 1926, will include these features rich in practical interest:

**KIRSTEN FLAGSTAD**

Like a flash from the blue, Kirsten Flagstad broke upon that firmament of musical stars, the Metropolitan Opera, and the critics instantly hailed her as the greatest Wagnerian soprano since Lilli Lehmann. This article from her own "The Wagnerian Singer" is therefore of distinguished interest.

**ALBERT SPALDING**

The foremost violinist America has produced, and one of the great virtuosos of the instrument, discusses "How Much Love May Become More Truly Musical."

KIRSTEN FLAGSTAD

**WHAT ABOUT THE RADIO?**

The radio, which is in no small measure responsible for the revival of the interest in music study, is discussed in an article of keen interest by Wilfred Pelletier, conductor of the Metropolitan Opera Company and heard regularly "on the air."

**MUSICAL EMBROIDERY AT THE PIANO**

The art of playing those delicate frills and decorative figures that contribute such charm to many piano works—say, Chopin's "Berceuse"—is one of the delights of piano study. Leroy B. Elser's article will be a great help to busy finger and foot.

**EMMA ABBOTT'S UNUSUAL CAREER**

Emma Abbott is outstanding in American operatic history because she was a pioneer protagonist of the idea that Americans could become great opera artists. Judge Galloway's article has historical interest as well as popular reading interest.

OTHER INTERESTING ARTICLES by distinguished teachers and practical workers in a dozen musical fields, PLUS 22 pages of the finest new music obtainable.

which they are carried. . . . A slight movement is good. Good deeds should be done silently. The center of gravity of the palm should be always directly over the keys. The binding of the tones should be in the hand itself. . . . Curves must never exceed the limit of strict necessity. . . . A flat pose of the hand sounds flat (that is, lifeless). Every movement must be curved. In thirds and sixths the hand must be infinitely light. Of legato, "There will not be room between them (the tones) for the tiniest grain of sand." In arpeggios, "the first three notes are played in the regulation position, beginning the curve."

But when Caland speaks of "conscious use of hands and shoulder," of "the whole arm passively guided," and of "fixation of the shoulder," she has plainly travelled a long way from Depe's original theories. For material she cites Depe's use of five finger exercises and studies selected

trolled" or "Fixed" movements, which used as little free movement as possible. There were also individual explorers who sought to find in the use of one or another group of muscles, as of the forearm or in and power which they desired.

Two highly important factors in study had appeared and were to become permanent—the determining judgment of the ear, more discriminating; and the exhaustive study of all the possibilities of the arm regarded as a tone-maker.

# NEW DITSON PUBLICATIONS

## YE OLDE CHRISTMASSE MASQUE

With Carols, Dances, Jousts, and Friscols As Performed in Merrie England in Ye Olden Dayes

"Then came the merrie Maskers in,  
And carols roared with liltheome din."

ONE ACT ONE SCORE

Compiled and Arranged by WILLIAM BAINES

Price, Forty Cents

The best popular English carols, such as DECK THE HALL, BOAR'S HEAD CAROL, WASSAIL SONG, GOOD KING WENCESLAS, THE HOLLY AND THE IVY, COME NOW, YE SHEPHERDS, and others, which may sung in unison or in parts, together with old dance tunes such as GREEN SLEEVES, COUNTRY GARDENS, and PILLOW-CASE DANCE, make this Masque a particularly jolly and desirable project for schools, choirs, or Church organizations. Straightforward and simple to perform yet such

"A Christmas gambol oft could cheer  
The poor man's heart through half the year."

## RING UP THE CURTAIN

(Stage Sketches of Popular Music in America)

1840—1900

### A Musical Revue

By

GERTRUDE VAN AKIN SMITH

Vocal Score and Dialogue

Complete, \$1.50

STAGE GUIDE, with full directions and dance steps, may be had on a rental basis—\$1.00 per month or fraction thereof. This musical revue of the best loved popular music and forms of entertainment of the past is unique among materials for school or society performance. As a change from the usual operetta, it offers opportunity for originality and novelty, and may be performed with almost any number of players.

## Morrison Orchestral Unisons

BY

DON MORRISON

A system of Relay Solos for training young orchestras  
Interesting, instructive, practical Invaluable for exhibitions  
Planned equally for all instruments Builds intonation and tone quality  
Illustrates vividly variety in expression  
Follows any first-year instrumental class-method

### BOOK ONE

1. PRELUDE, in G—Arthur Honeox
2. SPANISH FESTIVAL—Harvey Gaul
3. SWEET CANAAN—Negro Spiritual
4. UNION TECHNIC—Don Morrison

### INSTRUMENTATION

1. Violin
2. Viola
3. Cello
4. String Bass
5. Flute, Piccolo
6. Oboe, C. Toner (Mandolin) Saxophone
7. Trumpet, Clarinet, Soprano and Tenor Saxophones
8. French Horn or Baritone, Euphonium
9. Trombone
10. Eb Alto Horn or Melophone
11. Percussion, Bassoon, Baritone Eb and Euphonium
12. Piano Accompaniment

Instrumental parts, each, 15 cents Piano Accompaniment, 60 cents Full Score, 1.00

Volunteers in the orchestra or class are called on to play different sections, and the four who succeed best are chosen to play the piece as a Relay Solo. They come forward, before the group. The piano starts, and the piece is played in an unbroken sequence, each individual in turn playing his section of instruments, choosing for each part the kind of instrument that best portrays its character. This we call a Group Relay.

Orchestral Unisons and Relay Solos have been created to awaken in young players realization of variety in expression, and to clarify at the outset the varied personalities of the orchestral instruments.

These unisons include, from the string bass to the flute, tones sounding through four octaves, and have, for this reason, a rich, chord-like effect when voiced by the full school-orchestra.

The Relay Solo, and the Group Relay, bring into active use the beginnings of musical analysis, and give an understanding of how musical compositions are made.

DESCRIPTIVE BOOKLET SENT ON REQUEST

ANY OF THE ABOVE LISTED WORKS MAY BE HAD ON APPROVAL FOR EXAMINATION  
FROM YOUR DEALER OR THE PUBLISHER

OLIVER DITSON COMPANY, INC., 359 Boylston Street, Boston, Mass.



# THE COMPOSITIONS OF

# Ethelbert Nevin

— Best Beloved of American Composers —



ALBA (Dawn)  
GONDOLIERI (Gondoliers)

**VENEZIA**  
(UN GIORNO IN VENEZIA)  
**A DAY IN VENICE**  
Four Lyric Tone Poems  
of Exquisite Charm  
CANZONE AMOROSO (Venetian Love Song)  
BUONA NOTTE (Good Night)

Published in the Following Arrangements:

	Price		Price
Piano Solo	\$1.50	Violin and Piano	\$1.50
Vocal Solo	1.50	(Arranged by T. Adamowski)	
(Arranged by Chas. G. Spuros)		Violin, Cello and Piano	2.50
Treble Voices, Three Part	.60	Orchestra (Full, 250). Small	1.75
(Orchestration available on rental basis)		(Catalog No. 34054)	
School Chorus, S.A.B.	.25	Band (Catal. No. 34054A)	2.50
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The four numbers of this suite also may be  
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ALBA (Dawn)		CANZONE AMOROSO (Venetian Love Song)	
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(Arr. O. Sutor)		(Arr. O. Sutor)	
<b>GONDOLIERI (Gondoliers)</b>		Two Piano, Four Hands	
30076 Piano Solo	.60	30080 Two Piano, Four Hands	1.00
30079 Two Piano, Four Hands	1.50		
(Arr. O. Sutor)			
<b>BUONA NOTTE (Good Night)</b>			
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30291 Two Piano, Four Hands	1.25		
(Arr. O. Sutor)			

## Nevin's Successful Piano Compositions

PIANO SOLO		PIANO, FOUR HANDS	
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• Although almost thirty-five years have elapsed since Nevin passed away, his inspired compositions live on. Today, one seldom hears a radio program, or attends a concert of lighter works, that does not include at least some of Nevin's music. Truly the works of this genius deserve to be ranked as "foremost American classics."

## Nevin's Delectable "Mammy" Lullaby



## MIGHTY LAK A ROSE

Text by Frank L. Stanton

Originally featured by Lillian Nordica, this quaint little gem, in which text and melody are so happily blended, has been included in the repertoire of many vocal artists and, in even now, probably the most frequently heard composition of Nevin's. The simple harmonies readily lend themselves to arrangements for various voice and instrumental combinations.

## Published for:

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